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Adrian Willaert's "Musica Nova" Selected Motets: Editions and Commentary. (Volumes I and II).

Bradley Leonard Almquist

Louisiana State University and Agricultural & Mechanical College

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commentary. (Volumes I and II)**

Almquist, Bradley Leonard, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1993

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**300 N. Zeeb Rd.
Ann Arbor, MI 48106**

ADRIAN WILLAERT'S *MUSICA NOVA*
SELECTED MOTETS: EDITIONS AND COMMENTARY

VOLUME I

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
Bradley Leonard Almquist
B.S., University of North Dakota, 1982
M.M., University of North Dakota, 1984
August, 1993

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ABSTRACT

Adrian Willaert was a pivotal figure in Renaissance music. As a composer, he contributed significantly to the secular repertories of the madrigal, *canzone villanesca*, and chanson. He was possibly the first madrigal composer outside of the genre's Roman/Florentine origins. In sacred music, Willaert contributed to the development of *cori spezzati*, the split-choir technique, generally associated with the Venetian School, composed at least nine masses, polyphonic settings of hymns, and approximately 173 motets.

In addition to his compositions in the major vocal forms of the period, Willaert made considerable contributions to the teaching of music and music theory, establishing St. Mark's as a major musical teaching and performance center. His students included Nicola Vicentino, Andrea Gabrieli, Cipriano de Rore, and Gioseffe Zarlino.

The collection *Musica Nova* was published in 1559 in Venice by Antonio Gardano. It includes twenty-seven motets and twenty-five madrigals set for four, five, six, and seven voices. The collection is the culmination of Willaert's work and served as a paradigm of a new style of text setting.

This project reviews the musical significance of Adrian Willaert, presents a survey of his choral music and describes the collection *Musica Nova*. It also considers the editing parameters necessary for the preparation of performance editions of *Domine, quid multiplicati sunt*; *Dilexi, quoniam exaudiet*; *Miserere nostri*; *Beati pauperes*; *Veni sancte spiritus*; *Alma redemptoris mater*; *Benedicta es, coelorum*; and *Te deum patrem* from *Musica Nova*, and offers suggestions for their performance. Finally it presents performance editions of the selected motets.

CHAPTER I

INTRODUCTION

BIOGRAPHY

Adrian Willaert was born in Flanders between 1480 and 1490, either in Bruges or Roulers.¹ His father, Denis, may have been a church musician.² His testaments list one brother, Georgie, and three sisters, only one of which is named, Janetta. Louis Harout, Willaert's only named nephew, was the son of Janetta and Loy Harout³ and according to the testaments lived with Willaert for a time in Venice. Willaert was married to a "Susanna"⁴ and there is a single account of a child, Caterina. However, nothing is known about her and her name does not appear in any of Willaert's testaments.⁵

¹ Ruff and Lenaerts suggest Bruges; Gerstenberg lists both Bruges and Roulers. For further biographical studies, see Lillian Ruff, "Adrian Willaert -- The Man and His Music" *Consort* 27 (1971):2-31; René Lenaerts, "Voor de biografie van Adriaen Willaert," *Hommage à Charles van den Borren, Mélanges*, ed. Jean-Louis Hollenfeltz (Antwerp:N.V. Nederlandsche Boekhandel, 1945), 205-15; and Walter Gerstenberg, "Willaert," in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel: Bärenreiter, 1968), 14:662-76.

² Ruff, "Adrian Willaert," 26-7.

³ *Ibid.*, 26-8. In Willaert's third testament, he states that there are several nephews. However, only Louis is named and has a documented relationship with Willaert.

⁴ *Ibid.*, 26.

⁵ *Ibid.*, 30.

Willaert was prosperous, owning properties in Flanders as well as Venice.⁶ Reports of his salary place him as one of the highest paid cathedral musicians of his time.⁷ He was also generous with his wealth, giving money to his nephew and instructing that money be given to the poor and to "pious institutions" in the hope that they would "pray for his soul" according to the custom of the time.⁸

Prior to 1515, Willaert studied law at the University in Paris.⁹ While there, he came under the influence of Jean Mouton, a student of Josquin, and turned his interest to music and composition. Direct study with Josquin has not been documented.¹⁰ However, it is known that Willaert became well acquainted with the works of Josquin through his studies with Mouton and his association with the d'Este family and Ferrara.

Evidence of the influence of Josquin on Willaert's early compositional style is described in an anecdote reported by his student, Gioseffe Zarlino.¹¹ The chapel choir of Pope Leo X was performing the six-voice motet *Verbum bonum et suave* and attributing the work to Josquin. When the choir discovered that the motet was actually by Willaert, they no longer wished to sing it.

Lockwood places Willaert in Rome during the pontificate of Leo X (1513-21) and has fixed the date of Willaert's employment as a paid singer in Rome for Cardinal Ippolito I beginning July 8, 1515.¹²

⁶ Ibid., 26-7.

⁷ Lewis Lockwood, "Adrian Willaert," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishing Co., 1980), 19:422.

⁸ Ruff, "Adrian Willaert," 27.

⁹ Lewis Lockwood, "Adrian Willaert and Cardinal Ippolito I d'Este," *Early Music History* 5 (1985):86.

¹⁰ Ruff, "Adrian Willaert," 2. Lockwood discusses the possibility in "Josquin at Ferrara: New Documents and Letters," *Josquin des Prez: Proceedings of the International Josquin Festival-Conference*, ed. Edward E. Lowinsky (London: Oxford University Press, 1976), 118-21.

¹¹ Lockwood, "Adrian Willaert and Cardinal Ippolito I," 86.

¹² Ibid., 87.

In October 1517, Cardinal Ippolito I left Rome for an extended visit to Hungary.¹³ Willaert also traveled as a member of the Cardinal's chapel. Willaert returned to Ferrara in August 1519 while the Cardinal continued to Craców with Prince Sigismund. The Cardinal returned to Ferrara in March of 1520 and died suddenly in September, 1520. Willaert then transferred to the service of Alfonso I, Duke of Ferrara, the brother of Ippolito I, where he remained in the service of the Duke until 1525.¹⁴

Between April 1525 and November 1527, Willaert is listed in the account books of Duke Alfonso's son, Cardinal Ippolito II d'Este, Archbishop of Milan.¹⁵ On December 12, 1527, Doge Andrea Gritti appointed Willaert *maestro di cappella* of St. Mark's Basilica in Venice and he remained there until his death on December 17, 1562.¹⁶ During his tenure at St. Mark's, Willaert was granted two leaves, one in 1542 and the other between November 1556 and October 1557, when he returned to Flanders on personal business.¹⁷

SECULAR WORKS

Willaert made contributions to the secular repertories of the *canzone villanesca* and chanson, and was possibly the first madrigal composer outside the genre's Roman/Florentine origins.¹⁸ The earliest madrigals composed by Willaert are included in Verdelot's *Il secondo libro de madrigali* published by O. Scotto (Venice) in 1536. They are predominantly homophonic and structured according to the verse/poetic forms of the text.

¹³ Lockwood, "Josquin at Ferrara," 119-20.

¹⁴ Lockwood, "Adrian Willaert and Cardinal Ippolito I," 90.

¹⁵ Lenaerts, "Voor de biographie," 212.

¹⁶ Lockwood, "Adrian Willaert," 422.

¹⁷ Ibid.

¹⁸ Iain Fenlon and James Haar, *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation* (Cambridge: Cambridge University Press, 1988), 74.

Willaert's later evolution to a contrapuntal, almost motet-like structure in the Venetian madrigal "loosed music from the poetic structure of its text at all but the largest levels, yet intimately tied it to the grammatical form of the poetry."¹⁹

The madrigals in *Musica Nova* demonstrate the maturity of his late madrigal style. The texts, with one exception, are sonnets from the *Canzoniere* of Petrarch. These sonnets center upon a woman named Laura.²⁰ These works are set in a predominantly declamatory style of composition. Several of the madrigals are in two parts, similar to the structure of his motets. The poetic structure of the sonnet is musically reinforced by setting the first two quatrains as the first part while the two tercets comprise the second part.²¹ In the seven-voice madrigals, all of which are musical settings of dialogues, Willaert provides variety by reducing voices, reserving the "tutti" for the repetitions of the last line of text.²² Thus the madrigals of *Musica Nova* "virtually originate the sonnet cycle as a large-scale vocal composition."²³

Willaert was also involved in the musical setting of another Italian poetic form, the *canzone villanesca alla napolitana*. A precise definition of this form is difficult. The texts may be Neapolitan poetry, may include Neapolitan expressions, or may be related only structurally to Neapolitan poems.²⁴ All of Willaert's villanesche are set for four voices and include arrangements of several previously composed three-voice pieces. Willaert's contributions to this genre were published by Antonio Gardano (Venice) in

¹⁹ Martha Feldman, "The Composer as Exegete: Interpretations of Petrarchan Syntax in the Venetian Madrigal," *Studi musicali* 18 (1989):206.

²⁰ Armen Carapetyan, "The *Musica Nova* of Adrian Willaert," *Journal of Renaissance and Baroque Music* 1 (1946):214.

²¹ Walter Gerstenberg, Introduction to *Adriani Willaert Opera Omnia*, Vol. 13: *Musica Nova: Madrigalia*, *Corpus Mensurabilis Musicae* 3 (Rome: American Institute of Musicology, 1966), vii.

²² James Haar, *Italian Poetry and Music in the Renaissance, 1350-1600* (Berkeley, CA: University of California Press, 1986), 119.

²³ Lockwood, "Adrian Willaert," 426.

²⁴ Donna G. Cardamone, *The Canzone Villanesca alla Napolitana and Related Forms, 1537-1570*, 2 vols., *Studies in Musicology*, No. 45 (Ann Arbor: UMI Research Press, 1981), 1.

a collection, *Canzone villanesche alla napolitana di M. Adriano*, in 1545. With this collection Willaert became the first non-Neapolitan composer of four-voice *villanesche*.²⁵

Willaert's contributions to the chanson repertory are contained in several collections. His earliest published compositions appeared in 1520 in two collections published by Andrea Antico (Venice). The *Motetti novi e chanzoni franciose a quatro sopra doi* are composed in a four-voice texture. However, only two voices are notated. As the title implies, the other two voices were added by the performers, canonically a fourth higher than those printed. One of the chansons is notated with only one line of music with the other voices drawn from the single part.²⁶

The second collection, *Chansons a troys*, is set in a three-voice texture and most of the chansons are arrangements of monophonic tunes popular at the time. Preexistent melodies are set using cantus firmus techniques, while the other voices are imitative.²⁷

The collection *La Courone et fleur des chansons a troys* was published by Antonio Dell' Abbate and Andrea Antico (Venice) in 1536 and includes twenty chansons by Willaert as well as settings by Josquin, Mouton, and others.²⁸ Bernstein has identified three distinct styles of Willaert's chanson composition in this collection.²⁹ The first is in the style of his Parisian teacher, Mouton, and reflects similar compositional practices of the 1520 collections.

²⁵ Nino Pirrotta, "Willaert and the *Canzone Villanesca*," in his *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge, Mass., and London: Harvard University Press, 1984), 179.

²⁶ Lawrence F. Bernstein, "*La Courone et fleur des chanson a troys*: A Mirror of the French Chanson in Italy in the Years between Octaviano Petrucci and Antonio Gardano," *Journal of the American Musicological Society* 26 (1973):7.

²⁷ *Ibid.*, 15.

²⁸ *Ibid.*, 18.

²⁹ *Ibid.*, 40.

A second style in *La Courone et fleur* includes chansons that are arrangements of popular tunes but that also contain characteristics of a newly developing musical language. These characteristics include declamatory settings of the text with sectionalization marked by internal cadences, concise melodies and tonal hierarchies.³⁰

The third style shows no evidence of borrowing and all voices are given equal importance. The melodies consist of brief imitative sections of contrasting material. Rhythmically, there is a greater use of syncopation, and a wider variety of metric subdivisions may be observed than in the other two styles. Willaert also uses a more diverse harmonic language resulting in frequent cadences on pitches other than the tonic. The musical structures appear to be more closely related to individual phrases and words than to the overall verse structure of the text. The settings are generally syllabic.³¹

SACRED WORKS

Cori spezzati, the split-choir technique associated with the Venetian School, is featured in a collection of double-choir Vesper psalm settings, *Di Adriano et de Jachet. I Salmi Appertinenti alli Vesper* published by Antonio Gardano (Venice) in 1550. Fifteen psalms appear in thirty-one settings in the collection. *I Salmi Appertinenti alli Vesper* includes compositions by Willaert, Jachet da Mantua, and three other composers each represented by a single composition.

d'Alessi reports that Zarlino identifies three different genres of *salmi spezzati* in his *Le Istitutione harmoniche*.³² In the first, choir I sang a

³⁰ Ibid., 57.

³¹ Ibid., 31.

³² Gioseffe Zarlino, *Le Istitutioni harmoniche*, 2nd ed. (Venice, 1552), 316. Cited in Giovanni d'Alessi, "Precursors of Adriano Willaert in the Practice of Coro Spezzati," *Journal of the American Musicological Society* 5 (1952):187.

unison plainchant verse while choir II responded with a polyphonic setting of the next verse. In the second style, each chorus alternates an independent polyphonic setting related only by mode and psalm tone of each succeeding verse. The cadences do not overlap, thus providing a musically closed structure for each verse (example 1).

The third model of *salmi spezzati* alternates the two choirs in closely related polyphony. Cadences overlap with the beginning of the next verse and function as a bridge between the verses of the text. Thus the entire psalm becomes a continuous polyphonic composition (example 2).

Example 1: *Dixit Dominus*: Psalm 109 (mm. 35-40)
Chorus I: Jachet, Chorus II: Willaert
from *I Salmi Appertinenti alli Vesperi* (1550)

Te - cum prin -

Te - cum prin -

Te - cum prin -

Te - cum prin -

Example 2: *Confitebor tibi Domine*: Psalm 110 (mm. 60-64)
from *I Salmi Appertinenti alli Vesperi* (1550)

ut det illis habere - di -

ut det ill -

-pu - lo su - o, su - o:

po - pu - lo su - o, po - pu - lo su -

-pu - lo su - o, po - pu - lo su - o:

-pu - lo su - o, po - pu - lo su -

I Salmi Appertinenti alli Vesperi does not include any settings by Willaert of the first type of *salmi spezzati*. However, the second style is represented with six collaborative settings by Jachet and Willaert, in which Jachet set the even-numbered verses for chorus I and Willaert set the odd-numbered verses for chorus II. Another collection of Psalms, for Vespers and Compline, by Willaert, *I sacri e santi salmi che se cantano a Vespro e*

Compieta, published in 1555 by Antonio Gardano (Venice), are also set in this second style of *salmi spezzati*.³³

The third style of *salmi spezzati* is represented in *I Salmi Appertinenti alli Vesperì* with compositions by Willaert alone. Eight Psalms are set as four-part double choir compositions: Psalm 110 (*Confitebor tibi Domini*), Psalm 112 (*Laudate pueri Dominum*), Psalm 115 (*Credidi, propter quod locutus sum*), Psalm 125 (*In convertendo*), Psalm 129 (*De profundis*), Psalm 131 (*Memento Domine David*), Psalm 138 (*Domine probasti me*), and Psalm 147 (*Lauda Jerusalem Dominum*). All are primarily syllabic settings with melismas frequently occurring at cadences.

Beck³⁴ has identified nine masses composed by Willaert. Eight of the masses use parody technique and are modeled on motets composed by Josquin³⁵ (Missa *Benedicta es* a4 and Missa *Mente tota* a6), Mouton (Missa *Queramus cum pastoribus* a4, Missa *Laudate Dominum* a4, and Missa *Gaude Barbara* a4), Richafort (Missa *Christus resurgens* a4), Gascogne³⁶ (Missa *Osculetur me* a4), and Willaert himself (Missa *Mittit ad virginem* a6).³⁷ Another mass a5 is unnamed and sets an unknown cantus firmus. The four-voice masses and another mass, Missa *Queramus cum pastoribus*, of unknown origin,³⁸ were published as a collection, *Liber quinque missarum IV vocum*, in 1536 by Francesco Marcolini da Forlì (Venice).

³³ Lockwood, "Adrian Willaert," 424.

³⁴ Hermann Beck, "Adrian Willaerts Messen," *Archiv für Musikwissenschaft* 17 (1960):215-42.

³⁵ Ibid., 223. Beck notes that the model for Missa *Mente tota* is the fifth section of Josquin's motet *Vultum tuum deprecabuntur*.

³⁶ Ibid., 222. Beck attributes the model for Missa *Osculetur me* to Gascogne. Helga Meier attributes the motet to an anonymous composer. See *Adriani Willaert Opera Omnia*, Vol. 9: *Liber quinque missarum IV vocum* 1536, *Corpus Mensurabilis Musicae* 3 (Rome: American Institute of Musicology, 1987), 219.

³⁷ Beck, "Messen," 224. Beck notes that Willaert's motet *Mittit ad virginem* is based on the sequence by Peter Abelard and serves as the model for his Missa *Mittit ad virginem*. The motet appears in *Musica Nova* as No. 20.

³⁸ Ibid., 220. Beck rejects the attribution of the anonymous Missa *Queramus cum pastoribus* to Willaert on the basis of style. See also Helga Meier, *Opera Omnia* 9:ix.

In 1542 Girolamo Scotto (Venice) published a collection of 23 polyphonic settings of hymns by Willaert for the Office of Vespers. Published in an order that parallels the liturgical year in function, these settings are frequently canonic with the cantus firmus usually in the tenor voice. Willaert varies the number of voices with each stanza of the hymn, generally reserving the *tutti* for the doxology, resulting in an expansion of the cantus-firmus technique.

Willaert composed approximately 173 motets.³⁹ The motets were published in several collections including two books of motets for four voices, *Musica quattor vocum* (G. Scotto, Venice, 1539; revised by Gardano, Venice, 1545) and *Motetti libro secondo a quattro voci* (G. Scotto, Venice, 1539; revised by Gardano, Venice, 1545); a book of motets for five voices, *Musica quinque vocum* (G. Scotto, 1539; second edition, 1550); one for six voices *Musicorum sex vocum*, (A. Gardano, Venice, 1542); and *Musica Nova* (A. Gardano, Venice, 1559), which includes 27 motets and 25 madrigals.

The texts for the motets are drawn from the liturgical repertory of antiphons, responds, sequences, hymns, psalms, lessons, and Mass propers. The compositional techniques employed by Willaert in these works include canon, cantus firmus, chordal declamation, voice pairing, imitation, and individualized settings of each text phrase.⁴⁰

Several of the five-voice motets are settings of secular Latin texts celebrating various patrons or events. Two of the motets are addressed to the Sforza family, one to Valerius (perhaps in honor of Piero Valerino, a secretary to Pope Leo X), one for a Medici pope (either Leo X or Clement VII), and one for a coronation.⁴¹

³⁹ Lockwood, "Adrian Willaert," 425.

⁴⁰ Ibid.

⁴¹ Hermann Zenck, Introduction to *Adriani Willaert Opera Omnia*, Vol. 3: *Motetta V vocom*, *Corpus Mensurabilis Musicae* 3 (Rome: American Institute of Musicology, 1959), ii-iii. Zenck points out that the motets *Inclite sfortiadum* and *Victorio salve* were composed for the Sforza family; *Si rore Aonio* was composed for Piero Valeriano, secretary to Pope Leo X; *Adracos numero* was composed for a Medici pope; and *Haud aliter pugnans* was

In addition to his compositions in the major vocal forms of the period, Willaert made considerable contributions to the teaching of music and music theory, establishing St. Mark's as a major musical teaching and performance center. His students included Nicola Vicentino, Andrea Gabrieli, and Cipriano de Rore, who followed him as maestro di cappella at St. Mark's.

MUSICA NOVA

There is some controversy regarding the compositional and publishing history of *Musica Nova*. Lowinsky suggested that *Musica Nova* was a later version of the collection *La Pecorina*, which would place the date of composition earlier than 1558/9.⁴² Newcomb considered the possibility of two different editions of *Musica Nova*, one, called *La Pecorina*, published in 1558.⁴³ Agee and Owens have recently summarized the history of the publication of *Musica Nova*. They have conclusively demonstrated the existence of only one edition, and have fixed the date of publication as 1559.⁴⁴

In 1554, Prince Alfonso d'Este purchased a collection of manuscripts by Adrian Willaert from Polissena Pecorina, a noted performer in Venice who established the reputation of this collection by her performances of some of the works. The collection was commonly referred to as *La*

composed for the coronation of Ferdinand I of Austria, crowned King of Bohemia in 1527.

⁴² Edward E. Lowinsky, "A Treatise on Text Underlay by a German Disciple of Francisco Salinas," in his *Music in the Culture of the Renaissance and other Essays*, ed. Bonnie J. Blackburn, 2 vols. (Chicago: University of Chicago Press, 1989), 2:882.

⁴³ Anthony Newcomb, "Editions of Willaert's *Musica Nova*: New Evidence, New Speculations," *Journal of the American Musicological Society* 26 (1973):135.

⁴⁴ Richard J. Agee and Jessie Ann Owens, "La stampa della *Musica Nova* di Willaert," *Rivista italiana di musicologica* 24 (1989):224-33.

Pecorina.⁴⁵ Duke Alfonso later gave the manuscripts back to Willaert to be revised and corrected. The revised publication was delayed several years because of legal problems.⁴⁶

Finally, the collection was published in 1559 as *Musica Nova* by Antonio Gardano (Venice) although the dedication is dated 1558.⁴⁷ It is unclear how much, if anything, was added to *La Pecorina* during its transformation to *Musica Nova*.⁴⁸

As printed, *Musica Nova* contained twenty-seven motets and twenty-five madrigals. The motets, set for four, five, six, and seven voices, include freely composed pieces, works set with a cantus-firmus and those in free imitation. Text sources are diverse and are drawn from the Bible, sequences, antiphons, and composite texts from various sources.⁴⁹ The madrigals (scored for four, five, six, and seven voices) are all settings of sonnets by Petrarch, with the exception of a single dialogue by Pamfilo Sasso.⁵⁰

Musica Nova is remarkable for several reasons. The combination of secular and sacred works within a single collection was unusual.⁵¹ Reese notes that *Musica Nova* contains the only collection of madrigals exclusively by Willaert.⁵² It may have been one of the first collections to

⁴⁵ David S. Butchart, "'La Pecorina' at Mantua, *Musica Nova* at Florence," *Early Music* 13 (1985):360.

⁴⁶ For a complete discussion, see Agee and Owens, "La stampa della *Musica Nova*," 224-33.

⁴⁷ See Mary Lewis, *Antonio Gardano, Venetian Music Printer, 1538-1569: A Descriptive bibliography and historial study, Vol 1, 1538-1549* (New York: Garland Publishing, 1987).

⁴⁸ Butchart, "La Pecorina," 361.

⁴⁹ Joan Long, "The Motets, Psalms, and Hymns of Adrian Willaert: A Liturgico-Musical Analysis" (PhD diss., Columbia University, 1971).

⁵⁰ Alfred Einstein, *The Italian Madrigal*, trans. Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk (Princeton: Princeton University Press, 1949), 1:334.

⁵¹ Howard Mayer Brown, *Music in the Renaissance* (Englewood Cliffs: Prentice-Hall, 1976), 200.

⁵² Gustave Reese, *Music in the Renaissance* (New York: W.W. Norton, 1954, rev. 1959), 324.

set madrigal texts almost exclusively by Petrarch.⁵³ Lowinsky observes that the only confirmed portrait of Willaert is included in *Musica Nova*. He explains that the inclusion of a portrait was not unusual for theoretical works, but extraordinary for printed partbooks.⁵⁴

The collection also served as a paradigm of the new style of text setting. Reese suggests that Willaert made three major contributions to sacred polyphony in Italy, one of which is "the cultivation of a 'modern' style of emphasizing faultless declamation of text."⁵⁵ Lowinsky, in his discussion of a text underlay treatise by Gaspar Stocker, notes that "Adrian Willaert stands in the center of Stocker's treatise, and the *Musica Nova* appears as his musical Bible."⁵⁶

Musica Nova also may be viewed as the culmination of Willaert's compositional life. Willaert's most devoted student, Gioseffe Zarlino, describes him as the "new Pythagoras."⁵⁷ Giulio Monteverdi refers to Willaert when describing the polyphony of the *prima prattica* as being "finally perfected by Messer Adriano with actual composition and by the most excellent Zarlino with most judicious rules."⁵⁸

⁵³ Carapetyan, "*Musica Nova*," 214.

⁵⁴ Edward E. Lowinsky, "Problems in Adrian Willaert's Iconography," in his *Music in the Culture of the Renaissance and other Essays*, 1:227.

⁵⁵ Reese, *Music in the Renaissance*, 372.

⁵⁶ Lowinsky, "Treatise on Text Underlay," 879.

⁵⁷ Gioseffe Zarlino, *Istitutioni harmoniche* (Venetia, 1558). Reprinted in *Monuments of Music and Music Literature in Facsimile*, 2nd series, Music Literature, vol. 1 (New York: Broude Brothers, 1965), 2.

⁵⁸ Giulio Monteverdi, Foreword and Dedication to Claudio Monteverdi, *Il quinto libro de' madrigali*, trans. Oliver Strunk, in his *Source Readings in Music History* (New York: W.W. Norton, 1950), 408.

CHAPTER II

EDITING

"There are really only two fundamental requirements for an edition of music: clarity and consistency. In this respect there is no difference between a 'scholarly' and a 'practical' edition."¹ This statement summarizes the philosophy underlying the procedures used in this project to produce performance editions of selected motets from Adrian Willaert's *Musica Nova*. The intent is to present a reproduction, in modern notation, of Willaert's music and offer interpretative proposals which may assist the performer in the production of an appropriate and accurate presentation.

Deliberation of the procedures involved in the production of these editions will be divided into two categories: the discussion of the processes involved in the transcription of the original notation and a careful examination of the procedures involved in the application of appropriate and authentic expressive gestures not directly implicated by the original presentation.

SCORING CONSIDERATIONS

Following the acquisition of a microfilm copy of *Musica Nova*, a transcription into modern notation was made of each motet. To ensure

¹ John Caldwell, *Editing Early Music* (Oxford: Oxford University Press, 1985), 1.

clarity regarding reductions and other basic editorial applications, each part in each edition retains a brief incipit of the original notation.

Following the standard sixteenth century practice of publishing part-books, no barlines appear in the part-books of *Musica Nova*. In a modern choral edition of these motets, the practicality of visual references (i.e. barlines) is obvious. However, an immediate controversy emerges in the use of ties across barlines as well as the inference of regularity in the metric stress patterns.

To the modern singer, barlines imply a regular metric structure to Willaert's melodic lines which unfold in irregular groupings of note values, often according to the syntax of the language.² This imposition of a regular structural pulse has been a subject of debate among choral scholars and editors.

Several solutions to the problem have been offered. Apel suggests that each part be barred according to its individual textual stress patterns. As a result, he concludes, the barlines would not be regular either within or between the voices and would therefore not produce a regular recurring stressed pulse in the ensemble (example 3).³ This system would maintain the integrity of the text underlay in the individual parts. However, as Lowinsky observes, the expressive power of the conflict between the regularity of the harmonic rhythm with its rules for consonance and dissonance and the irregular rhythmic patterns would be diminished.⁴

² Howard Mayer Brown, "Editing," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Publishing Co., 1980), 5:841.

³ Willi Apel, *The Notation of Polyphonic Music: 900-1600*, 5th ed. (Cambridge, Mass.: The Mediaeval Academy of America, 1953), 101-2.

⁴ Edward E. Lowinsky, Foreword to *Musica Nova: Accommodata per cantar*, ed. H. Colin Slim (Chicago: University of Chicago Press, 1964), vii.

Example 3: *Dilexi, quoniam exaudiet*, Barred Individual Parts
(mm. 13-17)

-ae. Qui - a in - cli - na - vit au - rem su - am

-ae. Qui - a in - cli - na - vit au - rem su - am

Qui - a in - cli - na - vit au - rem su - am

Qui - a in - cli - na - vit au - rem

Karl Kohn⁵ also prefers barring individual parts combined with appropriate reductions of note values which tend to represent modern expectations. Rhythmic values less than a quarter note which are part of the same rhythmic grouping are beamed together (example 4).

⁵ Karl Kohn, "The Renotation of Polyphonic Music," *Musical Quarterly* 67 (1981):29.

Example 4: *Dilexi, quoniam exaudiet*, Barred Individual Parts with Reduction (mm. 13-17)

-ae. Qui - a in - cli - na - vit au - rem su - am

-ae. Qui - a in - cli - na - vit au - rem su - am

Qui - a in - cli - na - vit au - rem su - am

Qui - a in - cli - na - vit au - rem

Heinrich Bessler was the first to use a process, *Mensurstrich*, which has been widely adopted.⁶ This system involves placing barlines between the staves of the score at regularly occurring intervals. This practice, in theory, has the advantage of providing visual references for the modern singer without the direct implications of regular metric stress through barlines placed within the staff (example 5).

⁶ *Mensurstrich* was used first in modern transcriptions by Bessler. See Howard Mayer Brown, "Strich," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, (London: Macmillan Publishing Co., 1980), 18:270. Edward E. Lowinsky notes that Bessler invented the mensurstrich. See Lowinsky *Musica Nova*, vii. Bessler states that bar-lines between the staves were first used by him in a lecture presented in 1926. See Heinrich Bessler, Foreword to *Guglielmi Dufay Opera Omnia*, Vol. 3: *Missarum pars altera*, *Corpus Mensurabilis Musicae* 1 (Rome: American Institute of Musicology, 1951), X.

Example 5: *Dilexi, quoniam exaudiet*, Barred with Mensurstrich
(mm. 13-17)

-ae. Qui - a in - di - na - vit au - rem su - am

-ae. Qui - a in - di - na - vit au - rem su - am

Qui - a in - di - na - vit au - rem su - am

Qui - a in - di - na - vit au - rem

However, the *Mensurstrich* is not without its limitations.⁷ Rhythmic clarity may become confused in this system. For example, long or dotted notes may occur at the end of a line while their rhythmic value carries over to the next line. Singers may become confused without markings explaining the apparent absence of a note (example 6).

⁷ Edward E. Lowinsky, "Early Scores in Manuscript," in his *Music in the Culture of the Renaissance and Other Essays*, 2:836-37.

example 6: *Dilexi, quoniam exaudiet* , Overlapping Notes,
(mm. 28-31)

The image shows a musical score for four staves, likely representing different vocal parts. The notation is in a mensural style with square notes. The lyrics are written below the staves, with some words overlapping across measures. The lyrics are: do - lo - res mor - tis cir - cum - de - de - -res mor - tis do - lo - res mor - tis cir - cum - -de - - runt me do - lo - res mor -

A precise concept of musical time and its divisions certainly existed in early music. However, translating from the mensural notational system, lacking implied metric stress, into modern notation, with its hierarchy of rhythmic divisions within a measure, presents the greatest challenge to the modern editor. The part-book format as used by Willaert's singers presented a single line of music. The individual parts were free of regular metric patterns of stress as implied by the use of a modern measure. However, in simultaneous polyphony, the rules of counterpoint do account for a regular organization of consonance and dissonance.⁸ Lowinsky observed that the score is a visual presentation of the simultaneous harmonic result of the various parts presented in regular divisions of time.⁹

⁸ Ibid., 830.

⁹ Ibid., 830-31.

In addition, it is now known that the sixteenth-century musician did, in fact, use full choral scores.¹⁰ Lowinsky noted that while the individual parts were written in part-book format, the use of a score developed simultaneously with an important change in compositional technique during the late fifteenth century. Josquin and Isaac are considered the leaders in the development of this new style of composition. The change moved from the consecutive composition of single parts against the cantus firmus to the simultaneous composition of polyphony.¹¹

According to Zarlino it became necessary, within this process, to provide singers with a "certain sign" which would assist them in orienting their parts with the other voices in the polyphonic complex. For him this "sign" involved two movements, a fall (thesis) and a rise (arsis) based on the mensuration signs.¹² This idea reinforces what Schroeder has observed about the C and Φ symbols. She notes that both symbols are directly related to the developing idea of a "measuring unit" defined as "a regularly recurring temporal unit by which performers calculated the relative durations of notes and thus kept time, either physically--by regular movements of the foot, hand, or finger--or mentally."¹³ Thus the tactus became the unit of musical time which united the rhythmic and harmonic diversity inherent in the music.

In the process of preparing an authentic performance edition of the music under consideration, it was noted that the original "measuring unit" referred to the relative length of rhythmic values within the polyphonic complex. It did not establish a hierarchical system of metric pulse. This distinction does not coincide with the tendencies of modern singers to establish weak and strong beats within a measure. The decision to use

¹⁰ Edward E. Lowinsky, "On the Use of Scores by Sixteenth-Century Musicians," in his *Music in the Culture of the Renaissance and Other Essays*, 2:798.

¹¹ Ibid., 799.

¹² Gioseffe Zarlino, *The Art of Counterpoint: Part Three of Le Istitutioni Harmoniche, 1558*, trans. Guy A. Marco and Claude V. Palisca, Music Theory Translation Series (New Haven: Yale University Press, 1968), 116.

¹³ Eunice Schroeder, "The Stroke Comes Full Circle: Φ and C in Writings on Music, ca. 1450-1540," *Musica Disciplina* 36 (1982):120.

regular barlines in the editions was made solely on the basis of providing practical visual reference points. The proper accentuation of the text then becomes an issue of rehearsal pedagogy and probably may not be fully addressed by any notational process.

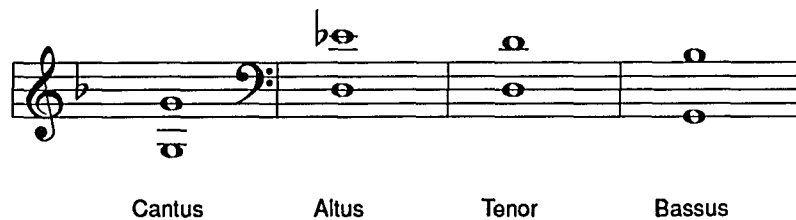
PITCH CONSIDERATIONS

F, G, and various C clefs were present in the original print. In compliance with modern choral scoring practice, only the G clef and the F clef were used. The C clefs were transposed into G clefs with appropriate octave displacement in the affected parts. Original part designations were maintained in the editions.

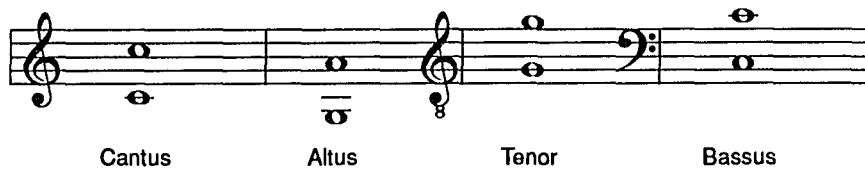
The low vocal registers of Willaert's *Musica Nova* have been noted.¹⁴ Example 7 reviews the voice part ranges observed in the motets.

Example 7: Vocal Ranges of the Motets

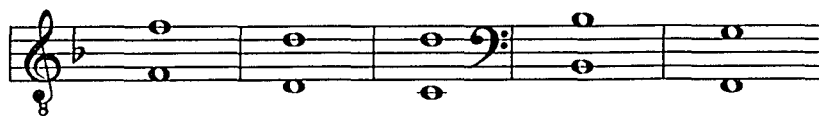
a) *Domine, quid multiplicati sunt*



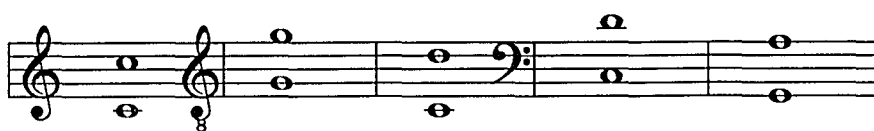
b) *Dilexi, quoniam exaudiet*



¹⁴ Carapetyan, "Musica Nova," 210 and Brown, *Renaissance*, 202.

c) *Miserere nostri*

Cantus Altus Tenor Quintus Bassus

d) *Beati pauperes*

Cantus Altus Quintus Tenor Bassus

e) *Veni sancte spiritus*

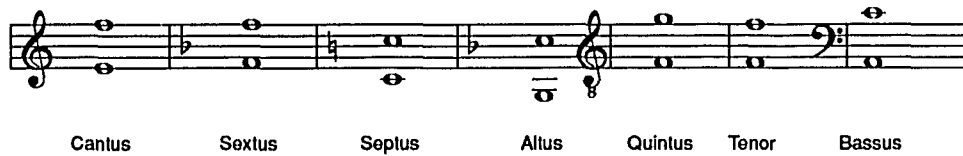
Cantus Sextus Altus Tenor Quintus Bassus

f) *Alma redemptoris mater*

Cantus Sextus Altus Tenor Quintus Bassus

g) *Benedicta es, coelorum*

Cantus Sextus Quintus Altus Tenor Septus Bassus

h) *Te deum patrem*

Several of the motets place voices in ranges other than conventional voice-part designations. For example, the cantus voice doubles the altus voice range in *Dilexi, quoniam exaudiet*. In *Veni sancte spiritus*, two voices overlap within the alto range. The sextus voice, employing the canon, functions as a first alto voice while the altus voice has a slightly lower range and serves as a second alto part (example 7e). The altus voice in *Benedicta es, cœlorum* is in a low range, essentially functioning as a first tenor part (example 7g) while the quintus voice is used as a second alto part.

The original voice designations may not transfer directly into modern voice part designations. For example, the cantus may not always be transcribed as a soprano part. It simply refers to the top voice of a polyphonic complex without consideration of voice range. In *Domine, quid multiplicati sunt*, the cantus is placed in a particularly low range for a treble voice, essentially replacing the altus voice. The altus voice is also set in a low register and functions as a tenor voice. Therefore the motet may be voiced in modern scoring practice, Alto, Tenor I, Tenor II, and Bass (example 8). Modern part designations have been included beneath those of the original print, enclosed within editorial parentheses.

Example 8: Vocal Scoring for *Domine, quid multiplicati sunt*

The image shows a musical score for four voices. The staves are arranged vertically. From top to bottom, they are labeled: Cantus (Alto), Altus (Tenor I), Tenor (Tenor II), and Bassus (Bass). Each staff contains a single note with a fermata, indicating a sustained pitch. The notes are on the following lines: Cantus (Alto) on the 4th line, Altus (Tenor I) on the 3rd line, Tenor (Tenor II) on the 2nd line, and Bassus (Bass) on the 1st line. The clefs are: Cantus (Alto) on a C-clef (soprano clef), Altus (Tenor I) on a C-clef (alto clef), Tenor (Tenor II) on a C-clef (tenor clef), and Bassus (Bass) on a B-clef (bass clef). The key signature has one flat (B-flat).

The issue of a fixed pitch standard during the Renaissance has sparked some debate. Several writers maintain that the notated pitch on a clef simply indicates its relationship with the other pitches within that clef. Furthermore, they conclude that there was no concept of a fixed or absolute pitch standard during the Renaissance.¹⁵ Sherr has reported that the solution to the problem of giving the choir a pitch, at least for the singers in the Sistine chapel, was to place the responsibility of choosing the appropriate starting pitch level on the senior singer of the voice part which began the music. This singer was expected to choose a pitch level appropriate for all the voice parts.¹⁶ Likewise, Bray has shown that the

¹⁵ Please see Margaret Bent, "Diatonic ficta," *Early Music History* 4 (1984), 1-48; Peter Phillips, "Performance practice in 16th-century English choral music," *Early Music* 6 (1978), 195-99; Roger Bowers, "The performing pitch of English 15th-century church polyphony," *Early Music* 8 (1980), 21-28; Roger Bray, "More Light on early Tudor pitch," *Early Music* 8 (1980), 35-42; Roger Bray, "Performers' Guide," *Early Music* 6 (1978), 437-41; Arthur Mendel, "Pitch in Western Music since 1500: a re-examination," *Acta musicologica* 1 (1978), 1-93; and Richard Sherr, "Performance practice in the Papal Chapel during the 16th century," *Early Music* 15 (1987), 453-62;

¹⁶ Sherr, "Performance practice," 453-54.

singers were to decide which pitch would be assigned to a notated C, reinforcing the lack of a fixed pitch standard.¹⁷ The assignment of any pitch level to a notated C would freely transpose the pitch level of the performance.

Kreitner disagrees with the idea of freely transposing the notated music of the Renaissance. He argues that the low ranges observed in some of the sacred music of Ockeghem and Tinctoris were intentional. He suggests that the music should be performed at the actual pitch level. If that is not possible, the performance should, at the very least, be at a pitch level which maintains the intention and perception of the low notes.¹⁸ Mertin suggests that the development and increased use of instruments contributed to the development of a fixed pitch standard during the sixteenth century. His observations are based on the development of the *cornett tone* and the *choir tone* on the organs of the period and on the limited ranges of the wind instruments, particularly krummhorns. He does report that *choir tone* was approximately a minor third lower than the modern pitch standard.¹⁹

The motets prepared for this project have been transcribed at actual pitch. Modern voice designations have been included according to the actual pitch ranges of the motets. Transposition may be appropriate in accordance with the voices available for performance.

The Renaissance compositional practice of partial "key" signatures, usually associated with earlier music, was present in *Veni sancte spiritus*; *Alma redemptoris mater*; *Benedicta es, cœlorum*; and *Te deum patrem*. In the production of modern performance editions of these works, consideration of the implications for the retention or deletion of the unusual signatures was necessary.

¹⁷ Bray, "Performers' Guide," 439.

¹⁸ Kenneth Kreitner, "Very low ranges in the sacred music of Ockeghem and Tinctoris," *Early Music* 14(1986), 476-77.

¹⁹ Josef Mertin, *Early Music: Approaches to Performance Practice*, trans. Siegmund Levarie (New York: Da Capo Press, 1986), 13-14.

Even in Willaert's time, the use of these signatures was controversial. Pietro Aaron, a contributor to the development of the simultaneous compositional practice of polyphony and a contemporary of Willaert, criticised the use of more than one signature in a single work.²⁰

Several theories have been offered regarding the function of partial signatures. Apel suggests a bitonal function in which the parts with different signatures sang in different tonal areas.²¹ Hoppin has observed that in compositions with conflicting signatures of one flat, the voice ranges differed by a fifth and he proposed the theory that partial signatures were an indication of simultaneous use of two variations of the same mode, authentic and transposed (example 9).²² The function of these modal differences was to assure perfect fifths between the voices (mi contra fa).

Example 9: Signed and Unsigned Modes in *Veni sancte spiritus*



²⁰ Pietro Aaron, *Toscanello in musica* (Venice, 1539), 23f. Cited in Karol Berger, *Musica Ficta: Theories of accidental inflections in vocal polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987), 67.

²¹ Willi Apel, "The Partial Signatures in the Sources up to 1450," *Acta Musicologica* 10 (1938):5.

²² Richard Hoppin, "Partial Signatures and Music Ficta," *Journal of the American Musicological Society* 6 (1953):206.

Lowinsky²³ has proposed that the function of partial or conflicting signatures is to clarify newly developed cadential formulas while Bent²⁴ views the flat signatures as a transposition of the recta system permitting composition within two different hexachords. She suggests interpreting the key signatures as "hexachord signatures." The gamut has three hexachords available, one beginning on C, one on F, and the other on G. She notes that the addition of a flat in an unsigned part was common and therefore should not be classified as *ficta* but rather as *recta*.²⁵ In example 10, the signature of one flat has two hexachords, one on F and the other on C, in common with the unsigned part thus expanding the realm of *musica recta* to include the B flats.

Example 10: Signed and Unsigned Hexachords in *Veni sancte spiritus*



Berger dismisses this theory by stating that a transposed hexachord was considered *musica ficta*.²⁶ He further views the function of a signature as the definition and/or transposition of a mode to ensure perfect

²³ Edward E. Lowinsky, "The Functions of Conflicting Signatures in Early Polyphonic Music," in his *Music in the Culture of the Renaissance and Other Essays*, 2:650.

²⁴ Margaret Bent, "Musica Recta and Musica Ficta," *Musica Disciplina* 26 (1972):98-99.

²⁵ Ibid.

²⁶ Karol Berger, "Musica Ficta," *Performance Practice, Vol. I: Music before 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York: W.W. Norton, 1989), 111.

intervals.²⁷ Thus, the signatures would also provide leading notes in the upper parts at cadences.

From the time of Tinctoris through the end of the sixteenth century, the tenor was considered to be the voice which defined the modality of the polyphonic complex. Partial signatures may then 'conflict' with the mode-defining part producing the desired perfect intervals and leading tones. If signatures within the affected motets under study are unified, the use of *musica ficta* may become frequent and complicated. Therefore, the original signatures of the motets have been retained in the editions produced by this study.

The rules governing the application of *musica ficta* have been classified in two broad categories: *causa necessitatis* (by necessity) and *causa pulchritudinis* (for beauty). Renaissance theorists did not have a hierarchy of importance regarding these categories of rules. Both were considered equally important.²⁸

The first category refers to perfect consonance and requires that the unison, octave, and fifths be kept perfect following the rule known as "mi contra fa." Flats may be applied to harmonic tritones to achieve the perfect intervals (example 11).²⁹ In the editions produced for this study, all editorial accidentals are placed above the affected note in each voice part.

²⁷ Karol Berger, *Musica ficta: Theories of accidental inflections in vocal polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987), 69.

²⁸ Franchinus Gaffurius, *Extractus parvus musice*, ed. F.A. Gallo, *Antiquae Musicae Italicae Scriptores* 4 (Bologna: Forni, 1969), 128. Cited in Berger, *Musica Ficta*, 122.

²⁹ Hoppin, "Partial Signatures," 211.

Example 11: *Domine, quid multiplicati sunt*, Harmonic Tritone, (mm. 10-11)

The image displays a musical score for four staves, likely representing a vocal quartet or a similar ensemble. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the staves. A bracket connects the notes on the second and third staves, highlighting a harmonic tritone interval. The lyrics are: "me, mul - ti in - sur -", "mul - ti in - sur", "mul - ti in - sur -", and "-ti in - sur - gunt ad - ver -".

Certain melodic intervals may also require chromatic adjustment following the supplementary rule known as "fa super la." It states that if a melodic line extends one note above the hexachord but does not mutate to another hexachord, that pitch is to be sung "fa." A flat would be the added accidental. Lowinsky notes that the effect of this rule is to prevent melodic tritone progressions (example 12).³⁰

³⁰ Lowinsky, "Foreword," ix. See also Berger, *Musica Ficta*, 75-80.

Example 12: *Domine, quid multiplicati sunt*, Melodic Tritone
(mm. 70-72)

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff has the lyrics "Do - mi - num cla - ma - vi vo -". The second staff has the lyrics "-vi, ad Do - mi - num cla - ma - vi". The third staff has the lyrics "-num cla - ma - vi, ad Do -". The fourth staff has the lyrics "-vi, ad Do - mi - num cla - ma". A melodic tritone is highlighted in the second staff, where the notes G4 and B-flat4 are connected by a slur, indicating a chromatic movement.

Frequently, several rules may apply to a given situation. In example 11, a melodic tritone would occur in the altus without the application of a flat to the E (mm. 11). Likewise, a harmonic tritone would occur (mm. 11) between the tenor and the altus in the absence of the same flat as well as a chromatic cross-relation between the bassus E-flat and the altus E-natural.

The second large category of *musica ficta* rules, *causa pulchritudinis*, refers to imperfect consonances and states that accidentals may be added for reasons of beauty. One such situation is known as the "closest approach." This rule states that movement to a perfect consonance must be through the closest imperfect consonance.³¹ Therefore, movement to perfect octaves or fifths often requires the chromatic alteration of one part to ensure resolution by a diatonic semitone, the application of a sharp in the voice with an ascending resolution and a flat in the voice with a descending resolution. This rule has been further defined requiring the voices to

³¹ Lowinsky, "Foreword," ix.

proceed by contrary motion, one part moving by step and the other by half step (example 13). Berger observes that this is a basic cadential rule.³²

Example 13: *Veni sancte spiritus*, Closest Approach
(mm. 30-32, sextus, altus, and bassus)

The musical score consists of three staves, each with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes.

Staff 1 (Sextus): -ter pau - pe - rum,

Staff 2 (Altus): -ni pa - ter pau - pe - rum, ve -

Staff 3 (Bassus): ve - ni pa - ter pau - pe - rum,

Routley³³ refers to a "returning note figure" in his discussion and applies particular emphasis in consideration of any melodic cadential example which descends a tone below the final of the mode and then returns to the final of the mode (example 14).

³² Ibid., 128-29.

³³ Routley, "Practical Guide," 66-67.

Example 14: *Domine, quid multiplicati sunt*, Repeating Note
(mm. 173-74)

The musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'tu - a.' with a repeating note on the second measure. The second and third staves are in treble clef with a key signature of one flat, containing the lyrics '-o tu - a.' and '-o tu - a.' respectively. The bottom staff is in bass clef with a key signature of one flat, containing the lyrics 'tu - a.'

Again, several rules may apply to a given situation. Example 13 illustrates the "returning note example" in a cadential formula which also moves to a perfect consonance, a fifth, through the closest imperfect consonance in contrary motion. Routley also mentions the "tierce de Picardie."³⁴ According to this rule, a third occurring in the final harmony of a piece should be a major third.³⁵

Editorial accidentals have also been added in the performance editions when an accidental was indicated on the first of a series of the same pitch but not on the succeeding pitches. In *Miserere nostri* (example 15) a series of E's occurs in the cantus voice. The first E was marked with a flat but the other pitches were not marked. The marked accidental was applied to all the pitches in the series. In the editions for this study, a tie or a pitch series extending across a barline was usually involved.

³⁴ Ibid.

³⁵ See discussion by Routley, "Practical Guide," 67 and Berger, *Musica Ficta*, 138-39.

Example 15: *Miserere nostri*, Pitch in a Series (mm. 35-37)

su - per gen - tes

ti - mo - rem tu - um

non ex - qui - si - e - runt

tu - um su - per gen -

The canonic motets required decisions regarding the application of *musica ficta*. If the canon functions as a fugue, the exact intervals of the guide must be duplicated in the resolutio. However, if the canon is used in imitation, then the resolutio does not require the duplication of the exact intervals. Berger observes that fugues whose resolutio intervals occur at the unison, fourth, fifth, and octave above or below the guide voice may require the application of *musica ficta* "in order to preserve the exact intervals of their guides."³⁶ He also notes that in fugues whose resolutio intervals occur at the second, third, sixth, or seventh, the composer intends imitation.³⁷ The resolutio voices of the canonic motets prepared in this study all occur at the octave, unison, fifth, or fourth above or below the

³⁶ Berger, *Musica Ficta*, 157.

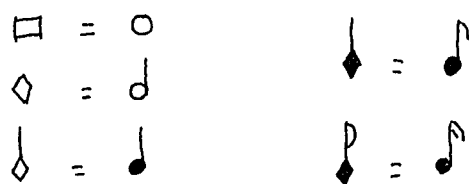
³⁷ Ibid.

guide voice. Finally, the cadences of canons may also require the addition of accidentals. Berger argues that the performers would have been concerned with "mi contra fa" and the cadential formulas. Therefore, in the motets prepared for this study, editorial accidentals have been added to preserve the exact intervals of the guide, to reflect the concerns regarding "mi contra fa," and to provide the appropriate cadential examples.³⁸

TEMPORAL CONSIDERATIONS

Each of the selected motets was marked in the part-books as *alla breve*. Apel points out that this proportion may be considered as one of the elementary mensurations, "but written in the next higher note values and performed with the tactus occurring on the B (breve) instead of the S (semi-breve)."³⁹ Therefore, the reduction selected for the editions is 2:1 and the notation was transcribed accordingly (example 16).

Example 16: Transcription Table



Two of the motets, *Domine, quid multiplicati sunt* and *Beati pauperes*, include a proportion change from a duple *alla breve* to a triple *sesquialtera*. The duple proportion indicates an imperfect tempus and an imperfect prolation (2:2). Since the *alla breve* symbol indicates the pulse note as a breve, the duple proportion implies that the breve will equal two semibreves, and the semi-breve will equal two minims. The three of the *sesquialtera* symbol indicates a perfect tempus while the two in the symbol indicates an imperfect prolation (3:2). It signifies that a breve will equal three semi-breves and a semi-breve will equal two minims. Collins notes that *sesquialtera* occurs "when three semi-breves appear in the time of two

³⁸ Ibid., 155-56.

³⁹ Apel, *Notation*, 150.

semibreves."⁴⁰ Therefore, the whole note of the duple section will be equal in duration to the dotted whole note of the sesquialtera section.

TEXTUAL CONSIDERATIONS

The texts of the motets examined in this study reflect a variety of sacred sources. Four of the texts are Biblical: Psalm 3:2-9, *Domine, quid multiplicati sunt*; Psalm 114:1-9, *Dilexi, quoniam exaudiet*; Ecclesiasticus 36:1-5, *Miserere nostri deus omnium*; and Matthew 5: 3-12a, *Beati pauperes. Veni sancte spiritus* and *Benedictus es, coelorum* are texts from sequences. *Te deum patrem* is a composite text of two different antiphons. The *prima pars* is *Te deum patrem*, the antiphon appointed to follow the Magnificat on the Feast of the Holy Trinity. *Laus deum patrem*, the *secunda pars*, is the antiphon for the fourth psalm of Vespers on the same feast. *Alma redemptoris mater* is a Marian antiphon sung every day at compline from Vespers on the Saturday before the first Sunday in Advent to the second Vespers on the Feast of the Purification (February 2).

Musica Nova was composed in a primarily declamatory, syllabic style and therefore presented few problems in editorial text underlay. In the occasional non-syllabic settings, some editorial decisions were required regarding musical application of syllables. For example, a group of notes may share the same syllable.⁴¹ These groups may be either within a ligature or outside the ligature (examples 17-18). Zarlino⁴² also states that all of the notes within a ligature should share the same syllable (example 19-20). Finally, Stocker observes that the note immediately following the semiminims or fusae, whatever its duration, shares the same syllable as the preceeding series (example 21).⁴³

⁴⁰ Michael B. Collins, "The Performance of Sesquialtera and Hemiola in the 16th Century," *Journal of the American Musicological Society* 17 (1964):7.

⁴¹ Lowinsky, "Treatise," 878.

⁴² Gioseffe Zarlino, *Istituzioni armoniche* (Venice, 1558), translated in *Source Readings in Music History* ed. Oliver Strunk (New York: W.W. Norton, 1959), 260-61.

⁴³ Lowinsky, "Treatise," 876.

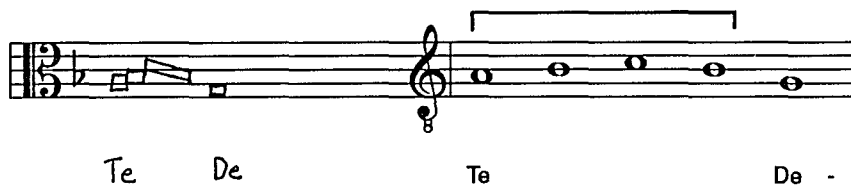
Example 17: *Beati pauperes*, Group of Notes Share Same Syllable, Non-Ligature (altus)



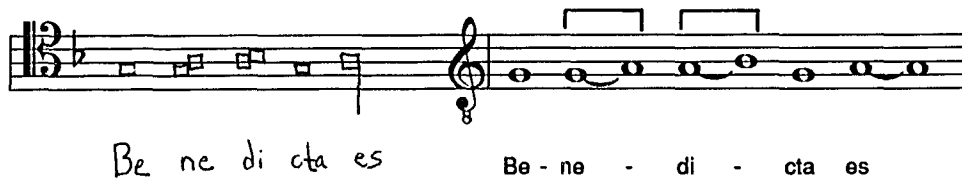
Example 18: *Beati pauperes*, Group of Notes Share Same Syllable with a Ligature (altus)



Example 19: *Te deum patrem*, All Notes Within Ligature Share Syllable (tenor)



Example 20: *Benedicta es, cœlorum*, All Notes Within Ligature Share Syllable (tenor)



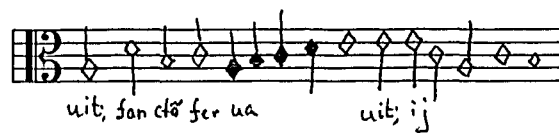
Example 21: *Beati pauperes*, Note Immediately Following Semiminimum or Fusae Share Same Syllable (altus)



Both Zarlino and Stocker discourage any repetition of text, particularly single words. However, Zarlino notes that a particular phrase of text may be repeated "to give greater emphasis to words that have in them some grave sense and are worthy of consideration."⁴⁴ In the original print, the repetition of textual phrases was indicated with the sign *ij* (example 22). In this project, the appropriate textual repetition was inserted into the editions and indicated by the inclusion of brackets.

⁴⁴ Zarlino, *Istituzioni armoniche*, 260-61.

Example 22: *Benedicta es, cœlorum*, Repeated Text
Abbreviation in altus (mm. 75-79)



CHAPTER III

FORMAL CONSIDERATIONS OF THE MOTETS IN *MUSICA*

NOVA AND RESULTANT INTERPRETATIVE IMPLICATIONS

The print of *Musica Nova* does not include any specific instructions beyond the symbols for pitch and rhythm for the application of expressive gestures to the music such as tempi, dynamics, articulations, and proper singing technique. The performance tradition of the music assumed that the performers possessed specialized and specific musical expertise.¹ Since modern singers may or may not possess that expertise, it is important that this document propose an appropriate application of expressive devices. Through the careful examination and analysis of the various musical structural elements, the examination and synthesis of pertinent contemporary documents with the writings of modern scholars relating to the musical performance practices of the period, solutions may be offered that will encourage authentic performances of these often neglected works.

¹ Christopher J. Reynolds, "Sacred Polyphony," in *Performance Practice, Vol. I: Music Before 1600*, ed. Howard Mayer Brown and Stanley Sadie (New York and London: W.W. Norton, 1989), 187.

FORM

The formal structure of Renaissance polyphony is closely aligned with the textual form. The process of identifying major musical/textual sections may offer the modern performer insight into the compositional practice of the composer and therefore aid in effective interpretative decisions.

Musical segments are punctuated by cadences of varying strength. Zarlino notes that cadences occur when there is a progression in all the voices of the composition followed by a repose in the harmony or the completion of a textual segment. He further distinguishes a perfect cadence where two voices conclude in a unison or an octave. Other endings form imperfect cadences.²

Generally, the cadence structure follows the versification of the text. Perfect (strong) cadential figures are reserved to mark off complete "sections of a larger harmonic composition and to punctuate the complete sentences of the text" (example 23). Perfect cadences may be weakened when one or more voice continues while the other voices cadence (example 24).

² Zarlino, *Counterpoint*, 142.

Example 23: *Beati pauperes*, V-I Cadence (mm. 182-83)

-lis.

in coe - lis.

in coe - lis.

in coe - lis.

in coe - lis.

Example 24: *Domine, quid multiplicati sunt*, V-I Cadence Weakened by Continuation (mm. 33-35)

1 e - jus, In De - o e -

8 De - o e - jus

8 -o e - jus. Tu au - tem Do -

-o e - jus. Tu au -

Imperfect (weak) cadential formulas are used at medial pauses within the lines of text, verses, or when no distinct breaks occur between the verses. In addition, cadences may overlap individual voices (example 25) or use phrygian formulas (example 26). This process is identified as "evading cadences."³

³ Ibid., 150-51. The process of overlapping cadences is also called "dovetailing." See Robert Gauldin, *A Practical Approach to Sixteenth-Century Counterpoint* (Englewood Cliffs, NJ: Prentice-Hall, 1985), 91.

Example 25: *Beati pauperes*, Overlapping Cadence (mm. 20-23)

The musical score consists of five staves, each with a vocal line and Latin lyrics. The lyrics are: "Be - a - ti mi - tes", "-rum. Be - a - ti mi -", "-gnum coe - lo - rum. Be - a - ti mi -", "-gnum coe - lo - rum. Be - a - ti", and "-gnum coe - lo - rum. Be - a -". The score illustrates an overlapping cadence where the end of one phrase overlaps with the beginning of the next. Asterisks (*) are placed above the staves to indicate specific points of interest: the first asterisk is above the first staff, and subsequent asterisks are placed above the second, third, fourth, and fifth staves, corresponding to the end of each phrase. The music is written in a single system, with the staves connected by a brace on the left. The notation includes various note values, rests, and accidentals (sharps and flats).

Be - a - ti mi - tes

-rum. Be - a - ti mi -

-gnum coe - lo - rum. Be - a - ti mi -

-gnum coe - lo - rum. Be - a - ti

-gnum coe - lo - rum. Be - a -

Example 26: *Domine, quid multiplicati sunt*, Phrygian Cadence (mm. 74-75)

The musical score consists of four staves, each with a vocal line and lyrics. The first staff has the lyrics "-mi - num cla - ma -". The second staff has "cla - ma". The third staff has "-vi, et cla -". The fourth staff has "-num cla - ma - vi, et". The cadence is marked with a flower symbol (✿) on the third and fourth staves.

Singers frequently approach cadential points, either within individual voice-parts or at the end of a subsection, with a slight ritard. As a result the rhythmic, harmonic, and structural integrity is weakened by the individual cadences working against the formal structure. In these motets, such ritards are inappropriate at the internal imperfect cadences. A slight slowing of the tempo may be applied at the perfect (strong) cadential points closing each of the large sections.

The compositional processes used by Willaert also dictate the formal musical structure. The motets under consideration may be divided into two categories according to those which set a pre-existing melody in imitative counterpoint and those set in a freely imitative style without any pre-existing material. *Alma redemptoris mater*, *Veni sancte spiritus*, *Benedicta es, cœlorum*, and *Te deum patrem* set the cantus firmus in canonic imitation. The canonic motets are set for six or seven voices and illustrate

the influence of Willaert's Flemish training by the use of canon in motets set for six or more voices..⁴

The number of voices participating in the canonic writing varies among these motets. The participating voices are marked canon and *resolutio*. In *Te deum patrem* and *Benedicta es, coelorum*, three of the seven voices are set using canon. Two of the six voices participate canonically in *Alma redemptoris mater* and *Veni sancte spiritus*. The tenor is marked canon in *Te deum patrem*, *Benedicta es, coelorum*, and *Alma redemptoris mater*. In *Veni sancte spiritus* the sextus voice is marked canon while the quintus voice is marked *resolutio*. The complete absence of participation by the tenor voice in the canon of *Veni sancte spiritus* is unusual in the motets under study.

The interval of the imitation also varies in these motets. The *resolutio* in *Veni sancte spiritus* (example 27) occurs a fifth below the canonic voice unlike *Alma redemptoris mater* in which the *resolutio* occurs a fifth above the canon (example 28). In both of the three-voice canons under consideration, the first *resolutio* occurs a fifth above the canon and the second *resolutio* occurs an octave above the canon (example 29).

⁴ Reese, *Renaissance*, 372.

Example 27: *Veni sancte spiritus*, (canon and resolutio, mm. 10-16)

Canon

Ve - ni san - cte spi - ri - tus

Resolutio

Ve - ni san - cte spi -

Example 28: *Alma redemptoris mater*, (canon and resolutio, mm. 36-41)

Resolutio

Al - ma,

Canon

Al - ma, al - ma

Example 29: *Benedicta es, cœlorum*, (canon and resolutio, mm. 6-16)

The musical score is presented in two systems, each with three staves. The first system shows the 'Canon' in the bottom staff and 'Resolutio' in the middle staff. The second system continues the 'Resolutio' in the top staff and the 'Canon' in the middle staff. The lyrics are: 'Be - ne - di - cta es'.

According to Zarlino, the consequent or "resolutio" voices may function strictly, duplicating the exact intervals and rhythm of the canon, or they may differ slightly.⁵ In each of the canonic motets under study, the resolutio follows the canon exactly.

⁵ See James Haar, "Zarlino's Definition of Fugue and Imitation," *Journal of the American Musicological Society* 24 (1971):226-54; Zarlino, *Counterpoint*, 126-41; and Berger, *Musica Ficta*, 155-58.

In the canonic motets, Willaert does not initiate the motet with the canonic voices. Rather, he preceeds the canon voices with material derived from the cantus firmus, often a direct quote (examples 30-31). By introducing thematic material in voices other than those participating in the canon, Willaert successfully integrates the canon into the full texture of the motet.

Example 30: *Te deum patrem*, (cantus firmus: tenor mm. 7-12; and quotation: cantus mm. 4-8)

Example 31: *Alma redemptoris mater*, (cantus firmus: tenor 6-11; and quotation: cantus mm. 1-4)

Only *Benedicta es, cœlorum* includes written instructions for the realization of the imitation. In this instance Willaert writes "fuga trium temporum in diapente, et octo temporum in diapason" (fugue of three measures at the fifth and eight measures at the octave).

Finck indicates that imitation should be sung with a more distinct sound.

... that if in the beginning of a song there occurs an elegant fugue, this ought to be proffered by a clearer and more distinct voice than is usual; also that the subsequent voices ought to be delivered the same way, if they arise from the same theme that the first singer has sung. This ought to be observed in all the voices when new fugues arise, so that coherence and the system of all the imitations can be heard.⁶

Therefore, a slightly louder and more marked articulation at each point of imitation may be appropriate to reinforce aurally the imitative structure. Those voices which are not canonic but include canonic fragments, may also apply the marked articulation to the borrowed material. The marked articulation may be continued in the individual voice until the next imitative entrance of a different voice. Following the successive imitative entrance, a return to a more legato articulation and slightly softer dynamic may be appropriate, focusing aural attention on the new point of imitation.

In the remaining motets under study, imitation and repetition employing no identifiable pre-existing material are primary compositional techniques. Several variations of the imitative technique may be observed. Imitation at the fifth in paired voices occurs in *Domine, quid multiplicati sunt* (example 32). Likewise, imitation at the fourth (example 33) and at the octave or unison may also be observed in these motets (example 34).

⁶ Herman Finck, "Practica Musica," in *Readings in the History of Music in Performance*, select., tran., and ed. Carol MacClintock (Bloomington: Indiana University Press, 1979), 63.

Example 32: *Domine, quid multiplicati sunt*, Paired Imitation at 5th (mm. 3-5)

Example 32 is a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. It illustrates a paired imitation at the fifth interval. The lyrics are: *quid mul - ti - pli - ca - ti sunt*. The Soprano and Alto parts enter first, with the Soprano leading and the Alto imitating at the fifth. The Tenor and Bass parts enter later, also imitating the Soprano at the fifth. Arrows indicate the imitative entries.

Example 33: *Dilexi, quoniam exaudiet*, Imitation at 4th; (mm. 39-41; 44-46)

Example 33 is a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. It illustrates an imitation at the fourth interval. The lyrics are: *tu au - tem*. The Soprano and Alto parts enter first, with the Soprano leading and the Alto imitating at the fourth. The Tenor and Bass parts enter later, also imitating the Soprano at the fourth. Arrows indicate the imitative entries.

Example 34: *Miserere nostri*, Imitation at Unison and Octave
(mm. 1-7)

Mi - se - re

Mi - se - re

Mi - se - re

Mi - se - re

Mi - se - re

Motivic imitation also occurs in these motets. For example, each verse of the text in *Beati pauperes* begins with the same or similar phrase, "Blessed are"⁷ The recurring textual phrase is emphasized by the musical structure through an imitative motive which introduces each verse of the text (example 35). Since only the beginning of each verse utilizes a repeated phrase of text, the imitation occurs only during the initial musical phrase of each verse. The remainder of the verse is freely composed.

⁷ St. Matthew 5:3-12a.

Example 35: *Beati pauperes*, Motivic Imitation (verse 1, mm. 1-5)

Be - a - ti

Be - a - ti

8

Be - a - ti

(Verse 2, mm. 20-25)

Be - a - ti

Be - a - ti

Be - a - ti

Be - a - ti

Be - a -

(Verse 3, mm. 39-42)

The musical score consists of five staves. The first staff is empty. The second staff has a treble clef and contains a whole rest followed by a half note G4, a half note F#4, and a half note E4, with the lyrics 'Be - a - ti' underneath. The third staff has a treble clef and contains a whole rest followed by a half note G4, a half note F#4, and a half note E4, with the lyrics 'Be - a - ti' underneath. The fourth staff has a treble clef and contains a whole rest followed by a half note G4, a half note F#4, and a half note E4, with the lyrics 'Be - a - ti' underneath. The fifth staff has a bass clef and contains a whole rest followed by a half note G3, a half note F#3, and a half note E3, with the lyrics 'Be - a - ti' underneath.

Motivic development occurs through the repetition and/or sequencing of individual phrases as well as the complete repetition of entire musical textures. When individual melodic phrases are repeated, conclusions of the phrases may be the same (example 36), altered or slightly ornamented (example 37).

Example 36: *Dilexi, quoniam exaudiet*, Melodic Repetition (cantus: mm. 91-96; 96-101)

et De - us no - ster mi - se - re - tur,

Repetition

et De - us no - ster mi - se - re - tur.

Example 37: *Alma redemptoris mater*, Melodic Repetition (tenor: mm. 113-16; 119-22)

tu - um san - ctum ge - ni - to - rem

Repetition

tu - um san - ctum ge - ni - to - rem

Te deum patrem includes repetition of complete musical and textual sections. While the repetitions are not exact, the relationship to the previous music is clearly recognizable and contributes to the unity of the motet (example 38).

Example 38: *Te deum patrem*, Sectional Repetition (mm. 123-27)

-tus et ti - bi sem-per stu - di - o pe - ren - ni spi - ri - tus

et ti - bi sem - per stu - di -

sem - per stu - di - o pe - ren - ni spi - ri - tus.

-tus, et ti - bi sem - per stu - di - o pe - ren - ni spi - ri - tus, et

et ti - bi sem - per stu - di - o pe - ren - ni spi - ri - tus, stu - di -

-tus, et ti - bi

et ti - bi sem - per stu - di - o pe - ren - ni spi - ri - tus

(Repetition, mm. 132-36)

-tus, et ti - bi sem - per stu - di - o pe - ren - ni spi -

et ti - bi sem - per stu - di -

sem - per stu - di - o pe - ren - ni spi - ri - tus.

-tus, et ti - bi sem - per stu - di - o pe - ren - ni spi - ri - tus no -

et ti - bi sem - per stu - di - o pe - ren - ni spi - ri - tus no -

-tus

et ti - bi sem - per stu - di - o pe - ren - ni spi -

Sequential repetition is also observed in individual voices (examples 39-40). These sequences create a sense of anticipation and tension in the music through the rising pitch levels.

Example 39: *Veni sancte spiritus*, Sequential Repetition, (cantus: mm. 115-17)



Example 40: *Te deum patrem*, Sequential Repetition, (bassus: mm. 53-55)



Zarlino states that textual repetition is inappropriate unless the composer wants to add particular emphasis to a phrase or if the phrase bears some significant meaning.⁸ Therefore, any textual repetition should be performed with a slightly differing dynamic and articulation.

According to Jeppesen, ascending melodic motion attracts more attention than descending motion. The same relationship holds true for sequences at higher and lower pitch levels.⁹ Therefore, any ascending melodic sequence or repetition may increase slightly in dynamic intensity. Likewise, any descending melodic patterns or repetitions may decrease in dynamic intensity. One may also infer that full sectional repetitions may slightly increase in dynamic energy drawing aural attention to the significance of the repetition.

⁸ Gioseffe Zarlino, *On the Modes: Part Four of "Le Istitutioni Harmoniche, 1558,"* trans. Vered Cohen (New Haven: Yale University Press, 1983), 98.

⁹ Knud Jeppesen, *The Style of Palestrina and the Dissonance*, 2nd rev. and enlarged ed. (London: Oxford University Press, 1946; reprint, New York: Dover Publications Inc., 1970), 52.

While the primary compositional texture of these motets is polyphonic, homophony appears in several instances. In *Dilexi, quoniam exaudiet*, each *pars* begins with a predominantly homophonic texture which evolves into imitative duets and finally into four-voice polyphony (example 41).

Example 41: *Dilexi, quoniam exaudiet*, Homophony to Polyphony
(*prima pars* mm. 1-6)

The musical score consists of four staves, each with a vocal line and corresponding Latin lyrics. The lyrics are: "Di - le - xi quo - ni - am ex -". The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a homophonic style, with all voices moving in parallel motion. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are: "Di - le - xi quo - ni - am ex -".

(*secunda pars* mm. 76-81)

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in a homophonic texture, with all voices moving in parallel motion. The lyrics are 'O Do - mi - ne li - be - ra a - ni - ma me - am'. The Soprano part starts on a whole note 'O', followed by eighth notes for the rest of the phrase. The Alto part starts on a half note 'O', followed by quarter notes. The Tenor part starts on a half note 'O', followed by quarter notes. The Bass part starts on a half note 'O', followed by quarter notes. The music is in a major key and 4/4 time.

David suggests that changes in voicing may imply dynamic changes.¹⁰ He argues that while imitative polyphony implies an equality among the parts, composers changed the dynamics of a particular section by altering the number of participating voice parts.¹¹ For example, a natural difference in the dynamic level will exist between a duet as contrasted with a five-voice texture. Similarly, as the musical structure changes from a polyphonic to a homophonic texture as in *Domine, quid multiplicati sunt* and *Beati pauperes*, the homophony should sound slightly louder without any additional initiative from the performers.

The triple metered sections in *Domine, quid multiplicati sunt* and *Beati pauperes* are set homophonically. In *Beati pauperes*, the eventual change to a triple proportion is intensified by the compression of entrance intervals in the music immediately preceding the triple proportion (example 42). The expressive effect of the compression is an increase in the musical anticipation and dynamic direction. A more marked articulation at

¹⁰ Hans Theodore David, *The Art of Polyphonic Song* (New York: G. Schirmer, 1940), 17.

¹¹ Ibid.

each entrance combined with a slight increase of dynamic energy into the triple metered section will reinforce the forward motion and dynamic tension of the rhythmic compression.

Example 42: *Beati pauperes*, Compression of Syncopated Entrances
(mm. 138-52)

The musical score consists of five staves. The first staff is a vocal line with a syncopated entrance marked by an asterisk (*). The lyrics are "men - ti - en -". The second staff is a vocal line with a syncopated entrance marked by an asterisk (*). The lyrics are "men - ti - en - tes pro - pter me, men -". The third staff is a vocal line with a syncopated entrance marked by an asterisk (*). The lyrics are "men - ti - en - tes pro - pter me,". The fourth staff is a vocal line with a syncopated entrance marked by an asterisk (*). The lyrics are "men - ti - en - tes pro - pter me,". The fifth staff is a vocal line with a syncopated entrance marked by an asterisk (*). The lyrics are "men - ti - en - tes pro - pter me,".

Example 42 *continued*

tes pro - pter me, men - ti - en - tes pro - pter

ti - en - tes pro - pter me, men - ti - en - tes,

men - ti - en - tes pro - pter me,

pro - pter me, men - ti - en - tes pro - pter

men - ti - en - tes pro - pter me,

men - ti - en -

men - ti - en - tes pro - pter me, men -

men - ti - en - tes pro - pter me,

men - ti - en - tes pro - pter me,

Example 42 *continued*

The image displays a musical score for five voices, arranged in five staves. Each staff contains a melody line and the lyrics 'et ex - sul - ta -' written below it. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, indicating a polyphonic setting of the text. The staves are connected by a vertical brace on the left side.

MELODY

The melodies of Willaert, as examined in the selected motets of *Musica Nova*, provide ample evidence of creative organization which results in musically expressive settings of the chosen texts. Balance in the melodic contour is achieved by resolving melodic leaps with stepwise motion (example 43) or by smaller skips in the opposite direction of the leap (example 44). The interplay of conjunct and disjunct motion produces a fluidity and symmetry of melodic contours.

Example 43: *Dilexi, quoniam exaudiet*, Leap Resolution by Step
(cantus, mm. 63-64)



Example 44: *Veni sancte spiritus*, Leap Resolution by Smaller Leap
(bassus, mm. 17-20)



Individual melodic phrases are often short and may be delineated by rests (example 45). Additionally, melodic phrases often emphasize portions of the text by the repetition of a word or textual phrase accompanied by a melodic leap (example 46).

Example 45: *Veni sancte spiritus*, Phrases Marked by Rests
(bassus, mm. 28-32)



Example 46: Veni sancte spiritus, Phrases Indicated by Text Repetition (cantus, mm. 40-52)

Ve - ni lu - men cor - di - um, ve - ni lu - men cor -

di - um, con - so - la - tor o -

-pti - me, con - so - la - tor o - pti - me,

Reese points out that one of the contributions Willaert made to Italian sacred polyphony was the development of a new style of textual declamation.¹² The text setting of *Musica Nova* is predominantly syllabic. There is evidence that great care was taken to observe the natural accents of the individual words within the melodic, harmonic, and rhythmic parameters.¹³

Textual stress is reinforced by the use of melodic leaps (example 47) or setting the stressed syllables melismatically (example 48). Melodic leaps are also used to draw attention to particular words such as "nomen" in *Dilexi, quoniam exaudiet* (example 49) and "timorem" in *Miserere nostri* (example 50).

¹² Reese, *Renaissance*, 372.

¹³ *Ibid.*, 374.

Example 47: *Benedicta es, coelorum*, Melodic Leaps Reinforcing Syllabic Stress (bassus, mm 18-22)

coe - lo - rum Re - gi - na

Example 48: *Alma redemptoris mater*, Melisma Reinforcing Syllabic Stress (cantus, mm. 17-21)

Re - dem - pto - ris ma -

Example 49: *Dilexi, quoniam exaudiet*, Octave or Fifth Leaps (mm. 66-70)

-ca - vi, et no - men Do - mi - ni in - vo - ca - vi,
-vi, in - vo - ca - vi, et no -
et no - men Do - mi - ni in vo - ca - vi,
-mi - ni in - vo - ca - vi, et no - men Do - mi - ni

Example 50: *Miserere nostri*, Octave Leaps (mm. 30-34)

The musical score consists of five staves, each with a vocal line and Latin lyrics. The lyrics are:
 -rum et im - mit - te ti - mo - rem tu -
 -o - num tu - a - rum, et im - mit -
 im - mit - te ti - mo - rem tu - um su - per gen - tes, quae
 et im - mit - te ti - mo - rem tu - um,
 -a - rum et im - mit - te ti - mo -

Octave leaps are indicated by asterisks (*) above specific notes in the Soprano, Tenor 1, and Bass parts.

One of the primary sources of expressive power in Renaissance polyphony is the musical tension that exists between the individuality of the separate voices and the polyphonic complex as a total structure. Each voice possesses its own melody, phrase and cadence structure, and a pattern of rhythmic stress derived from the text, melodic leaps, and the relative pitch and/or duration of a given note, syllable, or phrase.¹⁴ The polyphonic complex as a whole is also subject to a structural rhythmic organization based upon the tactus derived from the mensuration and the harmonic formula including dissonance and consonance.

The integrity of the rhythmic character of the individual melodic line, the "micro-rhythm," is an essential element in maintaining the expressive tension of sixteenth-century polyphony.¹⁵ Performers must

¹⁴ Harold K. Andrews, *The Technique of Byrd's Vocal Polyphony* (London: Oxford University Press, 1966), 55.

¹⁵ Jeppesen, *Palestrina*, 28.

adhere to the implied stress patterns of the individual line as well as the harmonic rhythm of the complex as a whole, the "macro-rhythm."¹⁶

Haberlen has noted that each change in pitch implies an accent.¹⁷ Larger melodic leaps attract more attention and provide a greater expressive intensity than smaller intervals.¹⁸ David suggests that a legato style may be used for notes of equal value which move in stepwise motion. A more marked articulation may be employed for leaps or skips.¹⁹

Professional solo vocalists and instrumentalists were expected to be able to provide melodic ornamentation in the latter sixteenth century. It is unclear whether this generally applied to sacred choral music as well.²⁰ Zarlino states that singers should not "indulge" in ornamentation but rather "must aim diligently to perform what the composer has written. He must not be like those who, wishing to be thought worthier and wiser than their colleagues, indulge in certain divisions (*diminutioni*) that are so savage and so inappropriate ..."²¹ Assuming that Zarlino's wishes reflect the practice of sacred polyphony in St. Mark's in 1555, no ornamentation has been added in the production of the editions for this study.

HARMONY

The harmonic vocabulary used by Willaert in these motets is conservative, unlike his earlier chromatic experiment, *Quid non ebrietas*.²²

¹⁶ Ibid., 29.

¹⁷ John B. Haberlen, "Rhythm: The Key to Vitalizing Renaissance Music," in *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, Festschrift Series No. 6 (Stuyvesant, NY: Pendragon Press, 1988), 163.

¹⁸ Jeppesen, *Palestrina*, 52.

¹⁹ David, *Polyphonic Song*, 12.

²⁰ See Reynolds, "Sacred Polyphony," 195, and Anthony Newcomb, "Secular Polyphony in the 16th Century," in *Performance Practice*, 234-36.

²¹ Zarlino, *Counterpoint*, 110.

²² See Joseph S. Levitan, "Adrian Willaert's Famous Duo *Quidnam ebrietas*," *Tijdschrift der vereniging voor nederlandse muziekgeschiedenis* 15 (1938):166-233; Edward E. Lowinsky, "Adrian Willaert's Chromatic 'Duo' Re-Examined," in his *Music in the Culture of the Renaissance and Other Essays*,

There are few written chromatic alterations in the voice parts and few instances where the application of *musica ficta* is required.²³

The bassus voice, often including intervals of fourths, fifths, and octaves, indicates a change in function from one of polyphonic participation to that of coordinating and motivating the harmony.²⁴ Examples of this harmonic coordination include deceptive motion (example 51) and fifth relationships (example 52). Cadential figures often include ascending or descending fourths and fifths (examples 53-54). V-I cadential formulas may be observed particularly at final cadences (example 55).

Example 51: *Domine, quid multiplicati sunt*, Deceptive Motion in Bassus (mm. 138-39)

The musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains the notes G4, A4, Bb4, and C5. The second staff is a treble clef with a key signature of one flat, containing the notes G4, A4, Bb4, and C5. The third staff is a treble clef with a key signature of one flat, containing the notes G4, A4, Bb4, and C5. The fourth staff is a bass clef with a key signature of one flat, containing the notes G3, A3, Bb3, and C4. The lyrics are: -us me - us. (first staff), me - us. (second staff), -us. (third staff), and -us me - us. (fourth staff).

2:681-98; and Edward E. Lowinsky, "Echoes of Adrian Willaert's Chromatic 'Duo' in Sixteenth and Seventeenth Century Compositions," in his *Music in the Culture of the Renaissance and Other Essays*, 2:699-729.

²³ See earlier discussion on *musica ficta* pp.29-35.

²⁴ Reese, *Renaissance*, 374.

Example 52: *Veni sancte spiritus*, 5th Relationships in Bassus
(mm. 20-21)

et e - mit - te

-u - cis

-li - tus e - mit - te coe -

et e - mit - te coe -

-mit - te coe -

-mit - te coe - li - tus

The image displays a musical score for a vocal part, specifically the Bassus (Bass) voice, for the hymn "Veni sancte spiritus". The score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin and are written below the notes. The first staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The third staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The fourth staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The fifth staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The sixth staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics are: "et e - mit - te", "-u - cis", "-li - tus e - mit - te coe -", "et e - mit - te coe -", "-mit - te coe -", and "-mit - te coe - li - tus".

Example 53: *Veni sancte spiritus*, Descending 4th in Bassus
(mm. 64)

The musical score consists of six staves. The first five staves are in treble clef with a key signature of one flat (B-flat). The sixth staff is in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The lyrics are: "Dul - cis", "-mae, dul - cis", "-ni - mae,", "Dul - ce", and "-ni - mae,". The descending 4th in the Bassus part is indicated by a bracket under the notes in the sixth staff.

Dul - cis

-mae, dul - cis

-ni - mae,

Dul - ce

-ni - mae,

Example 54: *Miserere nostri*, Ascending 5th in Bassus (mm. 70-72)

-us prae - ter te Do - mi - ne.

prae - ter te Do - mi - ne.

De - us prae - ter te Do - mi - ne.

Do - mi - ne.

prae - ter te Do - mi - ne.

Example 55: *Miserere nostri*, V-I Final Cadence (mm. 145-46)

-mi - ne.
 te Do - mi - ne.
 te Do - mi - ne.
 te Do - mi - ne.
 -ter te Do - mi - ne.

A final repetition of the last phrase of text often occurs in the bassus voice. This closing statement serves a cadential function by establishing cadential pitch relationships, such as V-I, and by drawing together the other voice parts into a homophonic cadence (example 56). Added emphasis through slightly increased dynamics and a more marked articulation will allow a clear resolution of these important functions and add strength to the finality of the cadence.

Example 56: *Beati pauperes*, Cadential Repetition of Text by bassus (mm. 119-22)

re - gnum coe - lo - rum.

-psa-rum est re - gnum coe-lo - rum.

est re - gnum coe - lo - rum.

-lo - rum. Be - a -

re - gnum coe - lo - rum, re - gnum coe-lo - rum. Be -

Dissonance most often appears as a suspension (example 57) or in passing motion (example 58). It is usually brief, lasting no more than a quarter note, and promptly resolves to consonance. David argues that special attention should be paid to suspensions. He notes that suspensions should be well supported and smoothly resolved.²⁵ A slight increase of dynamic energy into the dissonance followed by a decrease at the resolution may be an appropriate means of reinforcing the musical structure.

²⁵ David, *Polyphonic Song*, 12.

Example 57: *Domine, quid multiplicati sunt*, Suspension
(mm. 104-105)

The image displays a musical score for four staves, likely representing different vocal parts. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin: "Domine, quid multiplicati sunt". The lyrics are distributed across the staves as follows:

- Staff 1: -pit me.
- Staff 2: -sce - pit me.
- Staff 3: -nus su - sce - pit me.
- Staff 4: -nus su - sce - pit me.

A suspension mark (a vertical line with a flag) is placed above the note on the first staff, indicating a suspension. Arrows point from this mark to the notes on the second and third staves, suggesting a harmonic relationship or a specific musical technique.

Example 58: *Miserere nostri*, Passing Dissonance
(mm. 12-13)

Mi - se - re - re

om - ni - um,

-re - re no -

om - ni - um,

om - ni - um,

TEMPORAL CONSIDERATIONS

As noted earlier, Andrews, Lowinsky, Jeppesen, and Haberlen recognize both the "micro-rhythm" of the individual melodic lines and the "macro-rhythm" of the polyphonic complex.²⁶ The "macro-rhythm" is based upon a series of regularly organized patterns of weak and strong beats derived from the mensuration signature at the beginning of the work and changes only with a change of mensuration or proportion.²⁷ The "micro-rhythm" of the individual lines is derived from several indicators of stress including a) relative duration of a note; b) relative pitch of a note; c)

²⁶ See pages 67-68.

²⁷ Andrews, *Technique*, 55.

the method of approach to a note; d) the function and position of a note within the musical phrase; and e) the stress patterns of the text.²⁸

Jeppesen observes that changes in the rhythm possess great expressive power.²⁹ In the motets examined, Willaert exploits the expressive potential of several rhythmic devices including the variance of the speed of the harmonic rhythm effected by changes in note values, creative use of anacrusis, compression of imitative entrances and syncopation.

The cantus firmus is often used as a foundation, catalyst, and control for much of the rhythmic activity. The melody, in the canonic motets, is set initially in long note values. The other voices are woven around the canon in shorter note values, frequently characterized by dotted figures and shorter phrase lengths. The melodic material utilized by these voices may be directly borrowed from the cantus firmus (example 59); based on the cantus firmus (example 60); or freely composed (example 61).

²⁸ Ibid.

²⁹ Jeppesen, *Palestrina*, 22.

Example 59: *Alma redemptoris mater*, (cantus firmus and opening material based on cantus firmus, mm. 1-6)

The musical score is presented in a system of six staves. The first staff is a single melodic line in G major, featuring a cantus firmus with the lyrics "Al - ma, al - ma". The second staff begins a new section labeled "Resolutio", with the lyrics "Al - ma, al -". The third staff is empty. The fourth staff begins a section labeled "Canon", with the lyrics "Al - ma Re - dem - plo -". The fifth staff is empty. The sixth staff is empty. The score is written in G major, with a key signature of one sharp (F#).

Al - ma, al - ma

Al - ma, al -

Al - ma Re - dem - plo -

Al -

Example 60 *Veni sancte spiritus*, (cantus firmus and opening material based on cantus firmus), mm. 9-14)

The musical score is written on six staves. The first staff is a single melodic line in G major, starting on G4 and ending on G5. The lyrics 'Ve - ni san - cte spi - ri - tus' are written below the notes. The second staff is a system of five staves. The top staff is a single melodic line in G major, starting on G4 and ending on G5. The lyrics 'Ve - ni san - cte' are written below the notes. The second staff is labeled 'Canon' and contains a single melodic line in G major, starting on G4 and ending on G5. The third staff is a single melodic line in G major, starting on G4 and ending on G5. The lyrics 'Ve - ni san - cte - spi - ri -' are written below the notes. The fourth staff is a single melodic line in G major, starting on G4 and ending on G5. The lyrics 'Ve - ni san - cte spi - ri - tus' are written below the notes. The fifth staff is labeled 'Resolutio' and contains a single melodic line in G major, starting on G4 and ending on G5. The sixth staff is a single melodic line in G major, starting on G4 and ending on G5. The lyrics 'Ve - ni san - cte spi - ri - tus' are written below the notes.

Ve - ni san - cte spi - ri - tus

Ve - ni san - cte

Canon

Ve - ni san - cte - spi - ri -

Ve - ni san - cte spi - ri - tus

Resolutio

Ve - ni san - cte spi - ri - tus

Example 61: *Te deum patrem* (cantus firmus and freely composed opening material, mm. 1-7)

The musical score consists of seven staves, all in G-clef and F major. The first staff shows the cantus firmus: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics 'Te' and 'De - um Pa - trem' are written below. The second staff is labeled 'Resolutio' and contains a half note G4, a half note A4, and a half note B4. The third staff is also labeled 'Resolutio' and contains a half note G4, a half note A4, and a half note B4. The fourth staff contains the lyrics 'Te De - um Pa - trem' and features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The fifth staff is labeled '[Canon]' and contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The sixth staff contains the lyrics 'Te De - um Pa -' and features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The seventh staff contains the lyrics 'Te De - um Pa -' and features a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4.

Shorter notes attract more aural attention than longer notes.³⁰
 However, the rhythmic structure of sixteenth-century polyphony is

³⁰ Ibid.

arranged such that longer notes tend to have more potential for accent.³¹ The performer must determine the relationship between the short notes and long notes. Short notes immediately preceding a long note setting a stressed syllable of a word, may serve a pre-stress function. In this case a slight crescendo into the long note may be appropriate. Likewise, if short notes immediately follow a long note setting a stressed syllable, they may serve a post-stress function. A slight decrescendo away from the stress may reinforce the pattern of textual accent.

The rhythmic impetus of anacrusis also may be observed. In a contrapuntal passage consisting of several small phrases, the overlapping cadences work in tandem with the anacrusis generating forward rhythmic motion in the music (example 62). Often the first note of a musical phase is an anacrusis with a long note and a stressed syllable immediately following. The anacrusis should not be stressed but should lead to the stressed note with a slight crescendo. If the anacrusis includes more than one note, all the notes should crescendo slightly to the identified stressed syllable.³²

³¹ Andrews, *Technique*, 55.

³² Ibid.

Example 62: *Dilexi, quoniam exaudiet*, Entrances Set With Anacrusis
(mm. 99-109)

Cu - sto - di - ens par - vu -

Cu - sto - di - ens par - vu - los Do - mi -

Cu - sto - di - ens pa - vu - los Do - mi - nus, cu -

Cu - sto - di - ens par - vu - los Do - mi -

los Do - mi - nus hu - mi - li - a - tus sum, et li - be - ra -

nus hu - mi - li - a - tus sum, hu - mi - li - a - tus

sto - di - ens par - vu - los Do - mi - nus hu - mi - li -

nus hu - mi - li - a - tus sum, hu - mi - li -

When several voices are rhythmically active, the remaining voice(s) usually have a slower rhythm thus providing rhythmic balance to the texture (example 63). Simultaneously active rhythmic passages for all voices, while rare, do occur and the result is musically compelling (example

64), especially if the micro-rhythms of the individual lines are clearly articulated.

Example 63: *Alma redemptoris mater*, Sustained Parts vs Active Parts, (mm. 9-13)

The musical score for 'Alma redemptoris mater' (mm. 9-13) is presented in six staves. The first two staves feature sustained parts with long notes and rests, while the third and fourth staves feature active parts with more complex rhythmic patterns. The fifth and sixth staves continue the sustained parts. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Staff 1: -ma al -

Staff 2: al - ma al -

Staff 3: al - ma Re - dem - pto - ris Ma - ter

Staff 4: al - ma Re - dem - pto - ris Ma -

Staff 5: al -

Staff 6: -ter al - ma

Example 64: *Alma redemptoris mater*, Phrases Marked by Rests (mm. 43-47)

-li por - ta ma - nes, por - ta ma -

por -

por - ta ma - nes por -

-ta ma - nes,

por - ta ma -

por - ta ma - nes,

As Jeppesen observed, any change in the duration of notes attracts attention.³³ Therefore, the performance of the individual lines as they move from long to short notes need not include any significant changes in articulation or dynamics. Dotted figures may imply a slightly more marked articulation to reinforce the change from even rhythmic patterns to dotted patterns.

Rhythm is often utilized to reinforce the proper syllabic stress of individual words and phrases. Frequently, the stressed syllable in a word occurs on the initial part of the tactus or measuring unit (example 65). Agogic accents (example 66) may also indicate appropriate syllable stress.

³³ Jeppesen, *Palestrina*, 22.

Example 65: *Alma redemptoris mater*, Accented Syllable on Strong Portion of Tactus, (bassus, mm. 40-42)



Example 66: *Alma redemptoris mater*, Accented Syllable with Agogic Accent, (cantus, mm. 167-72)



Often performers sensitive to the syllabic structure of the text will by instinct apply the proper stress patterns indicated by the composer through the musical setting.³⁴ Willaert paid particular heed to the setting of the text assuring the proper verbal accentuation.³⁵ The role of the conductor is to insure the proper degree of accentuation and to offer resolutions when the rhythm of the musical setting is opposed to the textual accent structure.³⁶

Rhythmic syncopation plays an important role as an expressive element. Syncopation occurs when a stressed syllable is placed on an unstressed division of the tactus or measuring unit (example 67). Frequently, melodic leaps are used in combination with syncopation to draw attention to a text repetition or a particular word or syllable (example 68).

³⁴ Haberlen, "Rhythm," 160.

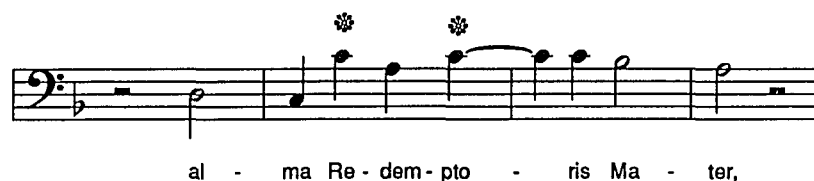
³⁵ Reese, *Renaissance*, 374.

³⁶ Haberlen, "Rhythm," 165-66.

Example 67: *Beati pauperes*, Accented Syllable with Syncopation, (cantus, mm. 60-63)



Example 68: *Alma redemptoris mater*, Melodic Leaps with Syncopation, (bassus, mm. 16-19)



The rhythmic nature of syncopation should attract attention. Thus, performers may use a slightly more marked articulation, without a significant increase in dynamic level, to reinforce the rhythmic diversity and expressive power. Melodic leaps often occur simultaneously with syncopation. If the leaps occur on a stressed syllable, the implied accent may be sufficient to reinforce the textual accent structure without added dynamic intensity.

Rhythm is also used to express a particular text. In the motet *Dilexi, quoniam exaudiet*, an anacrusis figure (example 69) is used as a rhythmic illustration of the textual phrase "pedes meos a lapsu" (my feet from stumbling). When the text declares "Placebo Domino in regione vivorum" (I[walk] before the Lord in the land of the living), a more regular on-the-beat rhythm is used (example 70). A dotted pattern draws attention to the word "vivorum" (living) (example 71). Dotted figures are also used to reinforce the syllabification of the text (examples 72-73).

Example 69: *Dilexi, quoniam exaudiet*, Rhythmic Description of the Text Utilizing Syncopation, (mm. 145-54)

pe - des me - os a la - psu, pe -

pe - des me - os a la - psu, pe - des

pe - des me - os a la - psu, pe - des me -

la - cri - mis, pe - des me - os a

des me - os a la - psu, pe - des me - os a la - psu

me - os a la - psu, pe - des me - os a

os a la - psu, pe - des me - os a la - psu

la - psu, pe - des me - os a la - psu

Example 70: *Dilexi, quoniam exaudiet*, Rhythmic Description of
Text Utilizing a Regular Rhythm, (mm. 154-58)

la - psu pla - ce - bo Do - mi - no in re - gi - o - ne

a la - psu pla - ce - bo Do - mi - no in re - gi - o -

la - psu, pla - ce - bo Do - mi - no in re - gi - o - ne vi -

-psu pla - ce - bo Do - mi - no in re - gi - o -

Example 71: *Dilexi, quoniam exaudiet*, Rhythmic Description of Text Utilizing a Dotted Rhythm, (mm. 159-61; 164-66)

vi - vo - rum,

vi - vo - rum pla - ce -

-vo - rum pla - ce - bo Do -

Vi - vo - rum, pla - ce - bo Do -

re - gi - o - ne vi - vo - rum.

re - gi - o - ne vi - vo - rum.

vi - vo - rum.

-ne vi - vo - rum.

Example 72: *Dilexi, quoniam exaudiet*, Rhythmic Syllabification (cantus, mm. 46-48)



Example 73: *Dilexi, quoniam exaudiet*, Rhythmic Syllabification (bassus, mm. 120)



As suggested earlier, dotted rhythms may call for a slightly more marked articulation. This is particularly true when the rhythmic figure is an obvious musical reference to the text. However, there need not be a substantial increase in the dynamic level with the change in articulation.

TEMPO

Determination of the appropriate speed of the tactus is essential in the reproduction and performance of renaissance music. As early as 1482 Ramis de Pareja wrote that the most commonly used tempo was the "pulse of a man at rest."³⁷ Modern scholars have attempted to establish a range of tactus speed. Apel suggests a breve speed of M.M. = 48 when the mensuration is alla breve.³⁸ Bank offers two different tempi, M.M.= 60 and M.M. = 72, depending of the proportional relationship.³⁹ Paine presents a

³⁷ Ramis de Pareja, *Musica practica*, 1482, facs. ed. (Bologna, 1969); ed. Johannes Wolf, (Publikationen der Internationalen Musikgesellschaft 2. Leipzig: Breitkopf und Härtel, 1901). Cited in Timothy J. McGee, *Medieval and Renaissance Music: A Performer's Guide* (Toronto: University of Toronto Press, 1985), 42.

³⁸ Apel, *Notation*, 191.

³⁹ Joannes Antonius Bank, *Tactus, Tempo, and Notation in Mensural Music* (Amsterdam: Annie Bank, 1972), 259.

range of M.M. = 50-80, basically covering the range of all the earlier suggestions.⁴⁰

Several additional factors may also contribute to the selection of an appropriate tempo for the motets under consideration. One such factor may be the rate of textual declamation. A syllabic setting may use a slightly faster speed than a melismatic setting. Complex rhythmic figures in a particular voice part, subdivisions of the pulse, and complex rhythmic relationships between vocal lines imply a more conservative tempo. In polyphonic compositions, the speed of the texted line including the smallest subdivisions of the breve should be considered when determining the appropriate tempo for the composition as a whole.

In many modern performances of Renaissance polyphony, the tempo is too slow.⁴¹ David suggests that the proper choice of tempo is the quickest tempo at which all the structural details of the music are still recognizable. Once an appropriate tempo is established, the polyphonic lines will demonstrate clear phrasing, many of the dynamic questions regarding the polyphony itself will be eliminated, and the rhythmic vitality and expressive quality of the music will be restored.⁴² Based upon these considerations, a suggested tempo is included at the beginning of each motet, enclosed within editorial brackets.

Kirby prefers no change in the tempo during the motet unless the change is indicated by the notation.⁴³ Such indications may include a change in the proportion. Both *Domine, quid multiplicati sunt* and *Beati pauperes* include a proportion change from a duple alla breve to a triple proportion. Utilizing Collin's definition of sesquialtera as applied in these motets, the breve remains constant.⁴⁴ Therefore in the new proportion,

⁴⁰ Gordon Paine, "Tactus, Tempo, and Praetorius," in *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, 175.

⁴¹ David, *Polyphonic Song*, 24.

⁴² Ibid.

⁴³ Frank E. Kirby, "Hermann Finck on Methods of Performance," *Music and Letters* 42 (1961):214.

⁴⁴ Collins, "Performance of Sesquialtera," 7.

three semibreves occupy the same time as two semibreves in the previous duple proportion producing a faster tempo in the triple section. In the editions prepared for this study, the proportion change is indicated by the symbol $0 = 0\cdot$.

Zarlino notes that singers began to need a "certain sign" which would help them orient their individual parts with the other voices in the polyphony. The sign was made by regular movements of the hand visible to all singers. An equal measure consisted of two equal motions, a downward motion (positione/thesis) and an upward motion (levatione/arsis).⁴⁵ Thus, a duple measure would be conducted using the two motions of the hand in equal duration, the semibreve.

An unequal measure, such as the sesquialtera observed in *Domine, quid multiplicati sunt* and *Beati pauperes* also consisted of the two motions. However, the downward motion received a longer duration while the upward motion received a shorter duration.⁴⁶ Thus, in the homophonic triple metered sections of *Domine, quid multiplicati sunt* and *Beati pauperes* the downward motion would receive a duration equal to two semibreves and the upward motion would receive a duration equal to one semibreve.

Karl Kohn suggests the alteration of the conventional conducting patterns to a simple indication with the hand of the downward (thesis) and the upward (arsis) motion.⁴⁷ Haberlen agrees that the main responsibility of a conductor is to maintain a steady tactus. He adds that the conductor is also responsible for establishing and maintaining appropriate tempi, reinforcing sectional dynamics, and offering subtle reinforcement of the phrases. He notes that the conductor must work in rehearsal to reinforce the "micro-rhythmic principles" of the individual lines which will then allow the performers the opportunity to freely accept the responsibility for the individual rhythmic patterns.⁴⁸ As Lowinsky observed, sixteenth-

⁴⁵ Zarlino, *Counterpoint*, 116-19.

⁴⁶ Ibid., 118.

⁴⁷ Karl Kohn, "Renotation of Polyphonic Music," *Musical Quarterly* 67 (1981):37.

⁴⁸ Haberlen, "Rhythm," 165.

century music derives its essential vitality from the opposing elements of a regular harmonic rhythm and "the rhythm of individual voices constantly opposing, modifying, [and] challenging the barline."⁴⁹

PERFORMANCE FORCES AND SINGING STYLE

It is now generally accepted that choirs in addition to soloists, sang sacred music.⁵⁰ However, it remains unclear just how many singers were used in the performance of these motets. Bryant notes that the *salmi spezzati* of Willaert were probably performed with four soloists in one choir and the remainder of the singers, up to nine, in the other choir.⁵¹ It is probable, assuming that Willaert used all of the available singers, that these works were performed with twelve or thirteen singers. However, it is also clear that solo singers continued to perform sacred polyphony.⁵² The performance of these motets either by soloists or a small ensemble is appropriate.

It cannot be documented whether the motets were accompanied by instruments or with organ. It is known that instruments were regularly used at St. Mark's from 1568.⁵³ Wind instruments were not used for the performance of *salmi spezzati* until 1604, well after the publication of *Musica Nova*.⁵⁴ It has also been suggested that the organ doubled the bass line of the *salmi spezzati*. This practice appears to have varied considerably. From the existing information, one may not infer the use of organ or wind instruments with the motets edited for this study.⁵⁵ Therefore, an *a cappella* performance using either solo singers or a small ensemble seems ideal.

⁴⁹ Edward E. Lowinsky, "Early Scores in Manuscript," in his *Music in the Culture of the Renaissance and Other Essays*, 2:830-31.

⁵⁰ Reynolds, "Sacred Polyphony," 189.

⁵¹ Bryant, "Cori Spezzati," 165.

⁵² See Richard Sherr, "Performance Practice," 453-62.

⁵³ Reynolds, "Sacred Polyphony," 193.

⁵⁴ Bryant, "Cori Spezzati," 178.

⁵⁵ *Ibid.*, 177.

Several contemporary writings regarding the technical aspects of singing are available. As noted above, Zarlino asks that the singer use no improvisations but rather sing what the composer has written, adjust the consonances, and not substitute higher or lower pitches than those written.⁵⁶ He also suggests that singers not over modify the vowel sounds since the words must be understood. They should not force the voice but rather moderate the tone and blend it with the other singers so that "no voice is heard above the others."⁵⁷

Uberti distinguishes between two different types of singing, *cappella* and *camera*. *Cappella* singing refers to the style of singing observed in church and public chapel. *Camera* refers to the singing style utilized in private chambers.⁵⁸ Generally *cappella* singing used full voices and *camera*, a more subdued voice. Zarlino, Zacconi, and Finck all warn against singing so loudly as to distort the words, the voice, and the beauty of the music.⁵⁹

Uberti reports that the *camera* style of singing used dynamics ranging from pianissimo to mezzo-forte and textually influenced timbres and sentiments. The expressive materials used in *cappella* music included compositional features such as cadences, well constructed line and sophisticated use of imitative entrances, and changes in texture. The singers were responsible for projecting these features by "means of good phrasing and agogics, subtle rhythmic license, and relatively moderate shadings of loudness and timbre."⁶⁰

In the editions produced by this study, it would be impossible to indicate all the subtle dynamic shadings necessary for an authentic

⁵⁶ Zarlino, *Counterpoint*, 110-11.

⁵⁷ Ibid.

⁵⁸ Mauro Uberti, "Vocal Techniques in Italy in the second half of the 16th century," *Early Music* 9 (1981):492-93.

⁵⁹ See Zarlino, *Counterpoint*, 110-11; Uberti, "Vocal Techniques," 493; and Finck, *Practica*, 62.

⁶⁰ Uberti, "Vocal Techniques," 494.

performance of these motets. It becomes necessary to conceptualize the function and use of dynamics based upon the musical and textual structure. Therefore, all the dynamic changes suggested in this document should be slight so as not to draw attention to themselves, but rather to the imitative structure.⁶¹ The expressive power of this music is molded into the musical structure and does not require the manipulation of expressive devices for its aesthetic integrity.

⁶¹ David, *Polyphonic Song*, 17.

ADRIAN WILLAERT'S *MUSICA NOVA*
SELECTED MOTETS: EDITIONS AND COMMENTARY

VOLUME II

A Monograph

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in

The School of Music

By
Bradley Leonard Almquist
B.S., University of North Dakota, 1982
M.M., University of North Dakota, 1984
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CHAPTER IV

THE EDITIONS

Domine, quid multiplicati sunt: Psalm 3:2-9

Domine, quid multiplicati sunt, qui tribulant me? Multi insurgunt adversum me:

Why, O Lord are they multiplied that afflict me? Many are they who rise up against me.

Multi dicunt animae meae, non est salus ipsi in Deo ejus.

Many say to my soul: there is no salvation for him in his God.

Tu autem, Domine susceptor meus es, gloria mea et exaltans caput meum.

But Thou, O Lord, art my protector, my glory, and the lifter up of my head.

Voce mea ad Dominum clamavi et exaudivit me de monte sancto suo.

I have cried to the Lord with my voice and he hath heard me from his holy hill.

Ego dormivi, et soporatus sum, et exurrexi, quoniam Dominus suscepit me.

I have slept and have taken my rest, and I have risen up, because the Lord hath protected me.

Non timebo milia populi circumdantis me, exurge, Domine, salvum me fac, Deus meus.

I will not fear thousands of the people, surrounding me: arise, O Lord; save me, O my God.

Quoniam tu percusisti omnes adversantes mihi, dentes peccatorum contrivisti.

For thou hast struck all they who are my adversaries without cause: thou hast broken the teeth of sinners.

Domini est salus, et super populum tuum, benedictio tua.

Salvation is of the Lord, and thy blessing is upon thy people.

Domine, quid multiplicati sunt

Prima pars [♩ = 60]

Cantus
(Alto)

1 Do - mi - ne, quid

Altus
(Tenor I)

1 Do - mi - ne, quid mul-

Tenor
(Bass I)

1 Do - mi - ne,

Bassus
(Bass II)

1 Do - mi - ne,

4 mul - ti - pli - ca - ti sunt, quid mul - ti - pli - ca -

4 ti - pli - ca - ti sunt, quid mul - ti - pli - ca - ti

4 quid mul - ti - pli - ca - ti sunt

4 quid mul - ti - pli - ca - ti sunt qui tri -

8 ti sunt qui tri - bu - lant me? Mul -

8 sunt qui tri - bu - lant me? Mul - ti in -

8 qui tri - bu - lant me? Mul -

8 bu - lant me? Mul - ti in - sur -

11 ti in - sur - gunt ad - ver - sum me. Mul -

11 sur gunt, mul -- ti in - sur - gunt

11 ti in - sur - gunt ad - ver - sum me.

11 gunt ad - ver - sum me.

14 ti in - sur - gunt ad - ver - sum me.

14 ad - ver - sum me, ad - ver - sum me.

14 mul - ti in - sur - gunt, mul - ti in - sur - gunt

14 mul - ti in - sur - gunt ad - ver - sum

18 Mul - ti di - cunt a - ni -

18 Mul - ti di - cunt a - ni - mae me -

18 ad - ver - sum me.

18 me. Mul - ti di - cunt

21 mae me - ae, mul - ti di - cunt

21 ae, mul - ti di - cunt a -

21 Mul - ti di - cunt a - ni - mae me -

21 a - ni - mae me - ae,

24 a - ni - mae me - ae, non est sa -

24 ni - mae me - ae, non est

24 ae, mul - ti di - cunt a -

24 mul - ti di - cunt a - ni - mae me -

27 lus ip - si in De - o e - jus, in

27 sa - lus ip - si in De - o e - jus non

27 ni-mae me - ae, non est sa - lus ip -

27 ae, non est sa - lus ip -

31 De - o e - jus, in De -

31 est sa - lus ip - se in De-o e -

31 si in De - o e - jus. Tu

31 si in De - o e - jus.

35 o e - jus. Tu au - tem Do -

35 jus. Tu au - tem Do - mi - ne su - scep - tor

35 au - tem Do - mi - ne su - scep - tor me - us es,

35 Tu au - tem Do - mi - ne su - scep - to me - us es,

39 mi - ne, tu au - tem Do - mi - ne su - scep - tor

39 me - us es. tu au - tem Do - mi - ne su -

39 tu au - tem Do - mi - ne su - scep - tor

39 tu au - tem Do - mi - ne su - scep - tor me - us es,

43 me - us es, tu au - tem Do - mi -

43 scep - tor me - us es, tu au - tem Do - mi - ne su -

43 me - us es, tu au - tem Do - mi - ne su - scep - tor

43 su - scep - tor me - us es, tu au - tem Do - mi - ne su -

47 ne su - scep - tor me - us es, glo - ri - a

47 scep - tor me - us es, glo - ri - a me -

47 me - us es, glo - ri - a me -

47 scep - tor me - us es, glo - ri - a

51 me - a, glo - ri - a me - a, et ex -

51 a, glo - ri - a me - a,

51 a, glo - ri - a me - a,

51 me - a, glo - ri - a me - a, et

56 al - tans ca - put me - um, et ex -

56 et ex - al - tans ca - put me - um,

56 et ex - al - tans ca - put

56 ex - al - tans ca - put me - um, et

59 al - tans, et

59 et ex - al - tans ca - put me -

59 me - um, et ex - al - tans

59 ex - al - tans ca - put me -

62 ex - al - tans ca - put me -

62 um, et ex - al - tans ca - put me -

62 ca - put, et ex - al - tans ca - put me -

62 um, et ex - al - tans ca - put me - um.

66 um. Vo - ce me - a ad

66 um. Vo - ce me - a ad Do - mi - num cla - ma -

66 um. Vo - ce me - a ad Do - mi -

66 Vo - ce me - a ad Do - mi - num cla - ma -

70 Do - mi - num cla - ma - vi; vo - ce me - a ad Do -

70 vi, ad Do - mi - num - cla - ma - vi, ad Do - mi - num

70 num cla - ma - vi, ad Do - mi - num cla - ma -

70 vi, ad Do - mi - num cla - ma - vi, ad Do - mi -

74 mi - num cla - ma - vi, et ex - au -

74 cla - ma - vi, et ex - au -

74 vi, et ex - au - di - vit me

74 num cla - ma - vi, et ex - au - di - vit

78 di - vit me de mon-te san - cto su - o,

78 di - vit me de mon - te san - cto su -

78 de mon-te san - cto su - o, de mon-te san -

78 me de mon - te san-cto su - o, de mon - te

82 et ex-au - di - vit me de mon - te

82 o, et ex-au - di - vit me de

82 cto su - o, et ex - au - di - vit me de mon -

82 san - cto su - o, et ex - au - di - vit me de mon - te

Secunda pars

86 san - cto su - o. E - go dor - mi -

86 mon - te san - cto su - o. E - go dor -

86 te san - cto su - o. E - go dor - mi -

86 san - cto su - o. E - go dor -

92 vi, et so - po - ra - tus sum,

92 mi - vi, et so - po -

92 vi, et so - po - ra - tus sum, et

92 mi - vi, et so - po - ra - tus sum,

96 et so - po - ra - tus sum, et

96 ra - tus sum, et so - po - ra - tus sum, et ex -

96 so - po - ra - tus sum, et

96 et so - po - ra - tus sum, et ex - ur -

100 ex-ur-re - xi, quo - ni - am Do - mi - nus su - sce - pit

100 ur-re - xi, quo - ni - am Do - mi - nus su - sce - pit

100 ex-ur-re - xi, quo - ni - am Do - mi - nus su - sce - pit

100 re - xi, quo - ni - am Do - mi - nus su - sce - pit

105 me, quo - ni - am Do - mi - nus su - sce -

105 me, quo - ni - am Do - mi - nus su - sce - pit me. Non ti -

105 me, quo - ni - am Do - mi - nus su - sce - pit

105 me. Non ti -

109 pit me, su - sce - pit me. Non ti - me - bo,

109 me - bo, non ti - me - bo mil - li -

109 me. Non ti - me - bo mil - li - a po - pu -

109 me - bo mil - li - a po - pu - li cir - cum - dan - tis

113 non ti - me - bo mil - li - a

113 a po - pu - li cir - cum - dan - tis me, non ti - me - bo

113 li cir - cum - dan - tis me, non ti - me - bo

113 me, non ti - me - bo mil - li -

117 po - pu - li cir - cum - dan - tis me, mil - li - a

117 mil - li - a po - pu - li cir - um - dan - tis

117 mil - li - a po - pu - li cir - cum -

117 a po - pu - li cir - cum - dan - tis me,

120 po - pu - li cir - cum - dan - tis me, ex - sur - ge Do - mi -

120 me, cir - cum - dan - tis me, ex - sur - ge Do - mi -

120 dan - tis me, ex - sur - ge Do - mi - ne,

120 cir - cum - dan - tis me, ex - sur - ge Do - mi -

126 ne, ex - sur - ge Do - mi - ne,

126 ne, ex - sur - ge Do - mi - ne, sal vum

126 ex - sur - ge Do - mi - ne, sal - vum me fac,

126 ne, ex - sur - ge Do - mi - ne, sal - vum me

132 sal - vum me fac, sal -

132 me fac, De - us me - us,

132 De - us me - us, sal - vum

132 fac, De - us me - us, De - us me - us, sal -

136 vum me fac, De - us me - us.

136 sal - vum me fac, De - us me - us. Quo -

136 me fac, De - us me - us.

136 vum me fac, De - us me - us.

140 Quo - ni - am tu per - cu - si - sti om - nes

140 ni - am tu per - cu - si - sti om - nes ad - ver -

140 Quo - ni - am tu per - cu - si - sti om -

140 Quo - ni - am tu per - cu - si - sti om - nes

144 ad - ver - san - tes mi - hi; den - tes pec - ca -

144 san - tes mi - hi; den - tes pec -

144 nes ad - ver - san - tes mi - hi; den - tes

144 ad - ver - san - tes mi - hi; den - tes

148 to - rum con - tri - vi - sti, den -

148 ca - to - rum con - tri - vi - sti, den -

148 pec - ca - to - rum con - tri - vi - sti, den -

148 pec - ca - to - rum con - tri - vi -

151 tes pec - ca - to - rum con - tri - vi -

151 tes pec - ca - to - rum con - tri - vi -

151 tes pec - ca - to - rum con - tri - vi -

151 sti, den - tes pec - ca - to - rum con - tri - vi -

155 sti. Do - mi - ni est sa - lus; et su - per

155 sti. Do - mi - ni est sa - lus; et su - per

155 sti. Do - mi - ni est sa - lus; et su - per

155 sti. Do - mi - ni est sa - lus; et su - per

160 po - pu - lum tu - um, be - ne - di - cti - o tu - a.

160 po - pu - lum tu - um, be - ne - di - cti - o tu - a.

160 po - pu - lum tu - um, be - ne - di - cti - o tu - a.

160 po - pu - lum tu - um, be - ne - di - cti - o tu - a.

165 Do - mi - ni est sa - lus, et su - per po - pu - lum

165 Do - mi - ni est sa - lus, et su - per po - pu - lum

165 Do - mi - ni est sa - lus, et su - per po - pu - lum

165 Do - mi - ni est sa - lus, et su - per po - pu - lum

170 tu - um, be - ne - di - cti - o tu - a.

170 tu - um, be - ne - di - cti - o tu - a.

170 tu - um, be - ne - di - cti - o tu - a.

170 tu - um, be - ne - di - cti - o tu - a.

Dilexi, quoniam exaudiet Psalm 114:1-9

Dilexi, quoniam exaudiet Dominus vocem orationis meae.

I have loved, because the Lord will hear the voice of my prayer.

Quia inclinavit aurem suam mihi, et in diebus meis invocabo.

Because he hath inclined his ear unto me; and in my days I will call upon me.

Circumdederunt me dolores mortis, et pericula inferni invenerunt me.

The sorrows of death have compassed me; and the perils of hell have found me.

Tribulationem et dolorem inveni et nomen Domini invocavi.

I met with trouble and sorrow and I called upon the name of the Lord.

O Domine, libera anima meam, misericors Dominus et justus, et Deus noster miseretur.

O Lord, deliver my soul. The Lord is merciful and just, and our God sheweth mercy.

Custodiens parvulos Dominus, humiliatus sum, et liberavit me.

The Lord is the keeper of little ones, I was humbled, and he delivered me.

Convertere anima mea, in requiem tuam, quia Dominus beneficit tibi;

Turn, O my soul, into thy rest for the Lord hath been bountiful to thee.

Quia eripuit animam meam de morte, oculos meos a lacrimis, pedes meos a lapsu.

For he hath delivered my soul from death; my eyes from tears, my feet from falling.

Placebo Domino in regione vivorum.

I will please the Lord in the land of the living.

Dilexi, quoniam exaudiet

Prima pars [d = 60]

Cantus
(Soprano)
1 Di - le - xi,

Altus
(Alto)
1 Di - le - xi, quo -

Tenor
(Tenor)
1 Di - le - xi,

Bassus
(Bass)
1 Di - le - xi,

5 quo - ni - am ex - au - di - et Do - mi - nus vo - cem

5 ni - am ex - au - di - et Do - mi - nus vo - cem o -

5 quo - ni - am ex - au - di - et Do - mi - nus vo - cem

5 quo - ni - am ex - au - di - et Do - mi - nus vo -

10 o - ra - ti - o - nis me - ae. Qui - a in -

10 ra - ti - o - nis me - ae. Qui - a in -

10 o - ra - ti - o - nis me - ae. Qui - a in -

10 cem o - ra - ti - o - nis me - ae.

15 cli - na - vit au - rem su - am mi -

15 cli - na - vit au - rem su - am mi -

15 na - vit au - rem su - am mi -

15 Qui - a in - cli - na - vit au -

Detailed description: This block contains the first system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 4/4 time. The lyrics are in Latin. The first three staves have lyrics starting at measure 15. The bass staff has lyrics starting at measure 15. The lyrics are: 'cli - na - vit au - rem su - am mi -' for the first three staves, and 'Qui - a in - cli - na - vit au -' for the bass staff.

19 hi, et in di - e-bus me - is in - vo - ca -

19 hi, et in di - e-bus me - is in - vo - ca -

19 hi, et in di - e-bus me - is in - vo - ca -

19 rem su - am mi - hi, et in di - e-bus me - is

Detailed description: This block contains the second system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 4/4 time. The lyrics are in Latin. The first three staves have lyrics starting at measure 19. The bass staff has lyrics starting at measure 19. The lyrics are: 'hi, et in di - e-bus me - is in - vo - ca -' for the first three staves, and 'rem su - am mi - hi, et in di - e-bus me - is' for the bass staff.

24 bo. Cir - cum - de - de - bunt me

24 bo. Cir - cum - de - de - runt me do - lo -

24 bo. Cir - cum - de - de - runt me

24 in - vo - ca - bo. Cir - cum - de -

28 do - lo - res mor - tis, cir - cum - de - de - runt

28 res mor - tis, cir - cum - de -

28 do - lo - res mor - tis, cir - cum - de - de -

28 de - runt me, do - lo - res mor - tis, cir -

32 me do-lo-res mor-tis, do-lo-res mor-tis,

32 de-runt me, do-lo-res mor-tis, et

32 runt me do-lo-res mor-tis, do-lo-res mor-tis,

32 cum-de-de-runt me do-lo-res mor-tis,

37 tis, et pe-ri-cu-la,

37 pe-ri-cu-la in-fer-ni in-ve-ne-

37 tis,

37 et pe-ri-cu-la in-fer-ni in-ve-

41 et pe - ri - cu - la in - fer - ni

41 runt me,

41 et pe - ri - cu - la in - fer - ni in -

41 ne - runt me, et pe -

45 in - ve - ne - runt me, et pe - ri - cu - la in - fer -

45 et pe - ri - cu - la in - fer - ni in -

45 ve - ne - runt me, et pe - ri - cu - la in -

45 ri - cu - la in - fer - ni in - ve - ne - runt me.

53 rem in - ve - ni, et do - lo - rem in -

53 Tri - bu - la - ti - o - nem et do -

53 o - nem et do - lo - rem in - ve - ni,

53 li - o - nem et do - lo - rem in - ve -

49 Tri - bu - la - ti - o - nem et do - lo -

49 fer - ni in - ve - ne - runt me.

49 ve - ne - runt me. Tri - bu - la - ti -

49 ni in - ve - ne - runt me. Tri - bu - la -

57 ni, tri - bu - la - ti - o - nem et do -

57 tri - bu - la - ti - o - nem et do - lo - rem in -

57 lo - rem in - ve - ni, tri - bu -

57 ve - ni, tri - bu - la - ti - o -

61 lo - rem in - ve - ni et no - men Do - mi -

61 ve - ni et no - men Do - mi - ni in - vo -

61 la - ti - o - nem et do - lo - rem in - ve -

61 nem et do - lo - rem in - ve - ni et

65 ni in - vo - ca - vi, et no - men Do - mi - ni in - vo - ca -

65 ca - vi, in - vo - ca - vi, et

65 ni et no - men Do - mi - ni in - vo - ca - vi,

65 no - men Do - mi - ni in - vo - ca - vi, et no - men Do - mi -

70 vi, et no - men Do - mi - ni in - vo - ca -

70 no - men Do - mi - ni in - vo - ca -

70 et no - men Do - mi - ni in - vo - ca -

70 ni in - vo - ca - vi, et no - men Do - mi - ni in - vo - ca -

Secunda pars

75 vi. O Do - mi - ne, li - be - ra a - ni - ma me - am,

75 vi. O Do - mi - ne, li - be - ra a - ni - ma me - am,

75 vi. O Do - mi - ne, li - be - ra a - ni - ma me -

75 vi. O Do - mi - ne, li - be - ra a - ni - ma me - am,

82 mi - se - ri - cors Do - mi - nus,

82 mi - se - ri - cors Do - mi - nus, mi - se - ri - cors Do -

82 am, mi - se - ri - cors Do - mi - nus, mi - se - ri -

82 mi - se - ri - cors Do -

86 mi - se - ri - cors Do - mi - nus et

86 mi - nus et ju - stus,

86 cors Do - mi - nus et ju - stus,

86 mi - nus et ju - stus,

90 ju - stus, et De - us no -

90 et De - us no - ster mi - se - re -

90 et De - us no - ster mi - se - re -

90 et De - us no - ster mi - se - re -

94 ster mi - se - re - tur, et De - us

94 tur, et De - us no - ster mi - se - re - tur, et

94 tur, et De - us no - ster mi - se - re -

94 tur, et De - us no - ster mi - se - re - tur, et

98 no - ster mi - se - re tur. Cu -

98 De - us no - ster mi - se - re - tur. Cu - sto - di -

98 tur. Cu - sto - di - ens par - vu - los Do - mi -

98 De - us no - ster mi - se - re - tur. Cu - sto - di -

103 sto - di - ens par - vu - los Do - mi - nus, hu - mi - li - a - tus

103 ens par - vu - los Do - mi - nus hu - mi - li - ta - tus

103 nus, cu - sto - di - ens par - vu - los Do - mi -

103 ens par - vu - los Do - mi - nus hu - mi - li - ta - tus

108 sum, et li - be - ra vit me, et

108 sum, hu - mi - li ta - tus sum, et li -

108 nus, hu - mi - li - a - tus sum,

108 sum, hu - mi - li - ta - tus sum

112 li-be-ra - vit me, et li-be-ra - vit

112 be-ra - vit me, et li-be-ra - vit me.

112 et li-be-ra - vit me, et li-be-ra - vit me.

112 et li-be-ra - vit me. Con -

117 me. Con-ver-te-re a-ni-ma

117 Con-ver-te-re a-ni-ma me-a, in re-qui-

117 Con-ver-te-re a-ni-ma me-a, in

117 ver-te-re a-ni-ma me-a, in re-qui-em

121 ma me - a, in re - qui - em tu - am, con -

121 em tu - am, con - ver - te - re a - ni - ma

121 re - qui - em tu - am, con - ver - te - re a

121 tu - am, con - ver - te -

125 ver - te - re a - ni - ma me - a, in re - qui - em tu -

125 me - a, in re - qui - em tu - am, qui - a Do - mi -

125 ni - ma me - a, in re - qui - em tu - am,

125 re a - ni - ma me - a, in re - qui - em tu -

129 am, qui - a Do - mi - nus be - ne - fe - cit ti -

129 nus be - ne - fe - cit ti - bi, qui - a

129 qui - a Do - mi - nus be - ne - fe - cit ti - bi, qui -

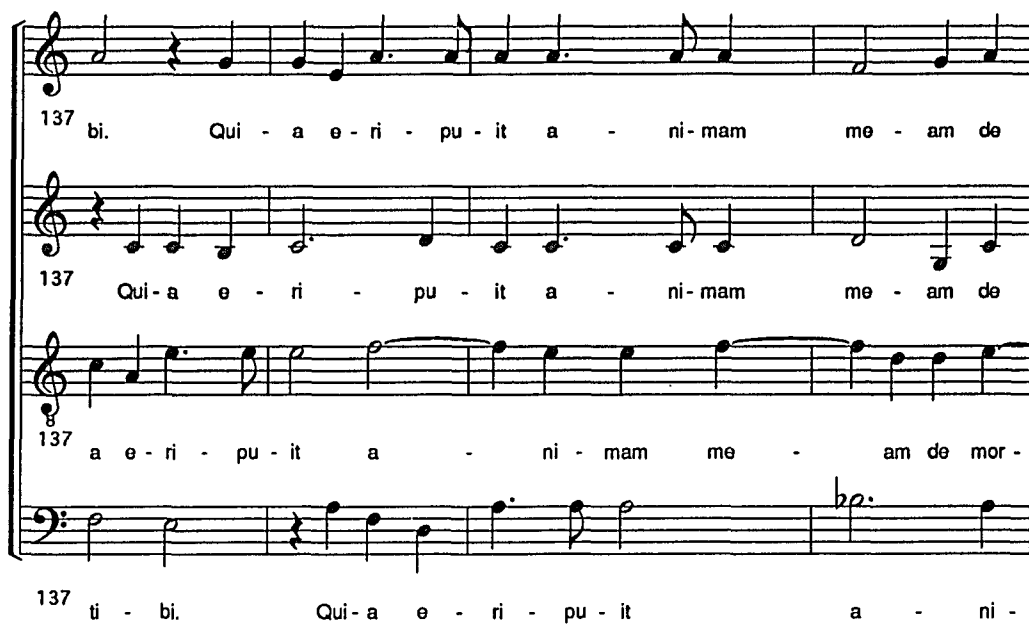
129 am, qui - a Do - mi - nus be - ne - fe - cit ti -

133 bi, qui - a Do - mi - nus be - ne - fe - cit ti -

133 Do - mi - nus be - ne - fe - cit ti - bi.

133 a Do - mi - nus be - ne - fe - cit ti - bi. Qui -

133 bi, qui - a Do - mi - nus be - ne - fe - cit



137 bi. Qui - a e - ri - pu - it a - ni - mam me - am de

137 Qui - a e - ri - pu - it a - ni - mam me - am de

137 a e - ri - pu - it a - ni - mam me - am de mor -

137 ti - bi. Qui - a e - ri - pu - it a - ni -



141 mor - te, o - cu - los me -

141 mor - te, o - cu - los me - os a

141 te, o - cu - los me - os a

141 mam me - am de mor - te, o - cu - los

144 os a la - chry - mis, pe - des me - os

144 la - chry - mis pe - des me - os

144 la - chry - mis, pe - des me - os a la -

144 me - os a la - chry - mis,

148 a la - psu, pe - des me - os a la - psu, pe - des

148 a la - psu, pe - des me - os a la - psu, pe -

148 psu, pe - des me - os a la - psu, pe - des me -

148 pe - des me - os a la - psu, pe - des me - os a

153 me - os a la - psu. Pla - ce - bo Do - mi - no in re - gi -

153 des me - os a la - psu. Pla - ce - bo Do - mi - no in

153 os a la - psu. Pla - ce - bo Do - mi - no in re - gi -

153 la - psu. Pla - ce - bo Do - mi - no in

158 o - ne vi - vo - rum, pla - ce -

158 re - gi - o - ne vi - vo - rum, pla - ce - bo Do -

158 o - ne vi - vo - rum, pla - ce - bo Do - mi - no

158 re - gi - o - ne vi - vo - rum, pla - ce - bo Do - mi - no in

162 bo Do - mi - no in re - gi - o - ne vi - vo - rum.

162 mi - no in re - gi - o - ne vi - vo - rum.

162 in re - gi - o - ne vi - vo - rum.

162 Re - gi - o - ne vi - vo - rum.

Miserere nostri Deus Ecclesiasticus 36:1-5

*Miserere nostri Deus omnium, et respice nos, et ostende nobis lucem
miserationum tuarum;*

Have mercy upon us, O God of all, and behold us, and shew us the light of thy mercies;

*et inmitte timorem tuum super gentes, quae non exquisierunt te, ut
enarrent mirabilia tua,, et cognoscant quod non Deus praeter te Domine.*

and send thy fear upon the nations that have not sought after thee; that they may shew forth thy wonders, and that they may know there is no God beside thee.

Alleva manum tuam super gentes alienas, ut videant potentiam tuam.

Lift up thy hand over the strange nations that they may see thy power.

*Sicut enim in conspectu eorum sanctificatus es in nobis, sic in conspectu
nostro magnificaberis in eis;*

For as thou hast been sanctified in us in their sight, so thou shalt be magnified among them in our presence;

ut cognoscant, sicut et nos cognovimus, quod non est Deus praeter te Domine.

that they may know thee, as we also have known thee, that there is no God beside thee, O Lord.

Miserere nostri

Prima pars [♩ = 60]

Cantus
(Alto/Tenor I)

Altus
(Tenor)

Tenor
(Tenor/Baritone)

Quintus
(Bass)

Bassus
(Bass)

1

1

1

1

1

Mi - se -

Mi - se - re

Mi -

3 Mi - se - re re no -

3 re - re no - stri De - us om - ni -

3 re no - stri, mi - se

3 Mi -

3 se - re re no - stri,

7 stri De - us om - ni - um,

7 um, mi - se - re - re no -

7 re - re no - stri De - us om - ni - um,

7 se - re - re no - stri De - us om - ni -

7 mi - se - re - re no - stri De -

11 Mi - se - re - re no - stri De -

11 stri De - us om - ni - um, mi - se - re - re

11 mi - se - re - re no - stri De - us

11 um, De - us om - ni - um, mi -

11 us om - ni - um, mi - se -

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, and the number '11' appears at the beginning of each line of lyrics, likely indicating a measure or a specific part of the text. The lyrics are: 'Mi - se - re - re no - stri De -', 'stri De - us om - ni - um, mi - se - re - re', 'mi - se - re - re no - stri De - us', 'um, De - us om - ni - um, mi -', and 'us om - ni - um, mi - se -'.

15 re - - - stri De - us om -

15 se - re - no - stri De - us om -

15 om - ni - um et re - spi - ce nos, et

15 no - stri De - us om - ni - um et spi -

15 us om - ni - um, et

19 re - spi - ce nos, et o - sten -

19 ce nos, et o - sten - de no - bis

19 re - spi - ce nos, et o - sten - de no -

19 ni - um et re - spi - ce nos, et o -

19 ni - um et re - spi - ce nos, et o - sten -

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system consists of two treble clef staves, and the second system consists of two bass clef staves. Each staff begins with a '19' indicating the measure number. The lyrics are in Latin and are written below each staff. The music is written in a single key signature (one flat) and a common time signature (C). The notation includes various note values, rests, and slurs. The lyrics are: 're - spi - ce nos, et o - sten -' for the first staff, 'ce nos, et o - sten - de no - bis' for the second, 're - spi - ce nos, et o - sten - de no -' for the third, 'ni - um et re - spi - ce nos, et o -' for the fourth, and 'ni - um et re - spi - ce nos, et o - sten -' for the fifth.

23 de no - bis lu - cem mi - se - ra -

23 lu - cem mi - se - ra - ti - o - nem tu -

23 bis lu - cem mi - se - ra - ti - o - num tu - a

23 sten - de no - bis lu - cem mi - se - ra - ti -

23 de no - bis lu - cem mi -

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system contains three staves, and the second system contains two staves. The first staff of the first system is a soprano line in treble clef. The second staff of the first system is an alto line in treble clef. The third staff of the first system is a tenor line in treble clef. The first staff of the second system is a bass line in bass clef. The second staff of the second system is a lower bass line in bass clef. The lyrics are in Latin and are written below each staff. The number '23' appears at the beginning of each line of lyrics. The lyrics are: 'de no - bis lu - cem mi - se - ra -', 'lu - cem mi - se - ra - ti - o - nem tu -', 'bis lu - cem mi - se - ra - ti - o - num tu - a', 'sten - de no - bis lu - cem mi - se - ra - ti -', and 'de no - bis lu - cem mi -'.

ti - o - num tu - a -

a - rum mi - se ra - ti - o - num tu -

rum, et in - mit -

o - num tu - a - rum, et

se - ra - ti - o - num tu - a - rum;

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff of the first system has the lyrics 'ti - o - num tu - a -'. The second staff of the first system has the lyrics 'a - rum mi - se ra - ti - o - num tu -'. The third staff of the first system has the lyrics 'rum, et in - mit -'. The first staff of the second system has the lyrics 'o - num tu - a - rum, et'. The second staff of the second system has the lyrics 'se - ra - ti - o - num tu - a - rum;'. The third staff of the second system is empty.

31 rum; et in - mi - te ti - mo - rem tu -

31 a - rum; et in - mit -

31 te ti - mo - rem tu - um su - per gen - tes, quæ

31 in - mit - te ti - mo - rem tu - um

31 et in - mit - te ti - mo -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The music is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin. The score begins with a measure number '31' on each staff. The lyrics are: 'rum; et in - mi - te ti - mo - rem tu -', 'a - rum; et in - mit -', 'te ti - mo - rem tu - um su - per gen - tes, quæ', 'in - mit - te ti - mo - rem tu - um', and 'et in - mit - te ti - mo -'. The music consists of various note values including quarter, eighth, and half notes, as well as rests.

35 um su - per gen - tes, su - per gen -

35 te ti - mo - rem tu - um su - per gen -

35 non ex - qui - si - e - runt te; quae non ex -

35 su - per gen - tes, quae

35 rem tu - um su - per gen - tes quae non ex -

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are aligned with the notes on the staves. The number '35' appears at the beginning of each line of lyrics, likely indicating a measure or a specific point in the piece. The lyrics are: 'um su - per gen - tes, su - per gen -', 'te ti - mo - rem tu - um su - per gen -', 'non ex - qui - si - e - runt te; quae non ex -', 'su - per gen - tes, quae', and 'rem tu - um su - per gen - tes quae non ex -'.

39 tes, quae non ex - qui - si - e -

39 tes, quae non ex - qui - si - e -

39 qui - si - e - runt te,

39 non ex - qui - si -

39 qui - si - e - runt te,

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system contains three staves (treble, alto, and tenor clefs) and the second system contains two staves (bass and tenor clefs). The music is in a minor key, indicated by one flat in the key signature. The lyrics are in Latin and are distributed across the staves. The first staff of the first system has the lyrics 'tes, quae non ex - qui - si - e -'. The second staff of the first system has the lyrics 'tes, quae non ex - qui - si - e -'. The third staff of the first system has the lyrics 'qui - si - e - runt te,'. The first staff of the second system has the lyrics 'non ex - qui - si -'. The second staff of the second system has the lyrics 'qui - si - e - runt te,'.

41 runt te,

41 runt te, su - per gen - tes quæ

41 su - per gen - tes, quæ non ex -

41 e - runt te, quæ non ex - qui - si -

41 su - per gen -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 8/8, indicated by a large '8' below the first staff. The lyrics are in Latin. The first staff begins with a measure rest followed by 'runt te,'. The second staff begins with a measure rest followed by 'runt te, su - per gen - tes quæ'. The third staff begins with a measure rest followed by 'su - per gen - tes, quæ non ex -'. The fourth staff begins with a measure rest followed by 'e - runt te, quæ non ex - qui - si -'. The fifth staff begins with a measure rest followed by 'su - per gen -'. The lyrics are aligned with the musical notes across the staves.

44 ut e - nar - rent mi - ra - bi - li - a

44 non ex - qui - si - e - runt te,

44 qui - si - e - runt te, ut e - nar - rent mi - ra -

44 e - runt te; ut e - nar - rent

44 tes quae non ex - qui - si - e - runt te,

The musical score consists of five staves, each with a different clef (treble and bass). The first four staves are in treble clef, and the fifth is in bass clef. The music is written in a single system with a common time signature. The lyrics are in Latin and are aligned with the notes on each staff. The first staff has a measure rest at the beginning, followed by the lyrics. The second staff has a measure rest at the beginning, followed by the lyrics. The third staff has a measure rest at the beginning, followed by the lyrics. The fourth staff has a measure rest at the beginning, followed by the lyrics. The fifth staff has a measure rest at the beginning, followed by the lyrics.

47 tu - a, ut e - nar - rent

47 ut e - nar - rent mi - ra - bi - li -

47 bi - li - a tu - a,

47 mi - ra - bi - li - a tu - a,

47 ut e - nar - rent mi - ra - bi - li - a

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system consists of a soprano and an alto staff, both in treble clef. The second system consists of a tenor and a bass staff, both in bass clef. The music is written in a single melodic line for each voice part. The lyrics are in Latin and are aligned with the notes. The score begins at measure 47. The lyrics are: 'tu - a, ut e - nar - rent' (Soprano), 'ut e - nar - rent mi - ra - bi - li -' (Alto), 'bi - li - a tu - a,' (Tenor), 'mi - ra - bi - li - a tu - a,' (Bass), and 'ut e - nar - rent mi - ra - bi - li - a' (Bass). The notation includes various note values, rests, and a final bar line.

50 mi - ra - bi - li - a tu - a, ut e - nar - rent

50 a tu - a, ut e -

50 ut e - ar - rent mi - ra - bi - li - a tu - a,

50 ut e - nar - rent mi - ra - bi - li - a tu -

50 tu - a, ut

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin and are distributed across the staves. Each staff begins with a measure number '50'. The lyrics are: 'mi - ra - bi - li - a tu - a, ut e - nar - rent' (Staff 1), 'a tu - a, ut e -' (Staff 2), 'ut e - ar - rent mi - ra - bi - li - a tu - a,' (Staff 3), 'ut e - nar - rent mi - ra - bi - li - a tu -' (Staff 4), and 'tu - a, ut' (Staff 5). The music consists of various note values including quarter, eighth, and half notes, with some rests.

54 mi - ra - bi - li - a tu - a, et co -

54 nar - rent mi - ra - bi - li - a tu - a; et co -

54 ut e - nar - rent mi - ra - bi - li - um tu - a,

54 a, et co - gno -

54 e - nar - rent mi - ra - bi - li - a tu - a et

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system consists of two treble clef staves, and the second system consists of two bass clef staves. The music is written in a single melodic line for each voice part. The lyrics are in Latin and are aligned with the notes. The score begins with a common time signature 'C' and a key signature of one flat (B-flat). The lyrics are: 'mi - ra - bi - li - a tu - a, et co -', 'nar - rent mi - ra - bi - li - a tu - a; et co -', 'ut e - nar - rent mi - ra - bi - li - um tu - a,', 'a, et co - gno -', and 'e - nar - rent mi - ra - bi - li - a tu - a et'. The number '54' is printed at the beginning of each line of lyrics.

58 gno - scant quod non est De -

58 gno - scant quod non est De -

58 et co - gno - scant quod non est

58 cant quod non est De - us prae - ter te Do -

58 co - gno - scant quod non est

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The notation is in G major (one sharp) and 4/4 time. The lyrics are in Latin. The first four staves are for Soprano, Alto, Tenor, and Bass parts, while the fifth staff is for a fifth voice, possibly a basso continuo or another bass part. The lyrics are: 'gno - scant quod non est De -', 'gno - scant quod non est De -', 'et co - gno - scant quod non est', 'cant quod non est De - us prae - ter te Do -', and 'co - gno - scant quod non est'.

61 us prae - ter te Do - mi - ne, et

61 us prae - ter te Do - mi - ne, et co -

61 De - us prae - ter te Do - mi - ne et co -

61 mi - ne, et co - gno - scant

61 De - us prae - ter te Do - mi - ne,

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin. The first staff begins with a measure rest marked '61'. The music consists of various note values including quarter, eighth, and sixteenth notes, with some rests. The lyrics are: 'us prae - ter te Do - mi - ne, et' for the first staff; 'us prae - ter te Do - mi - ne, et co -' for the second; 'De - us prae - ter te Do - mi - ne et co -' for the third; 'mi - ne, et co - gno - scant' for the fourth; and 'De - us prae - ter te Do - mi - ne,' for the fifth.

65 co - gno - scant quod non est De - us,

65 gno - scant quod non est De - us prae - ter te

65 gno - scant quod non est De - us prae - ter te

65 quod non est De -

65 et co - gno - cant quod non est

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system contains three staves, and the second system contains two staves. The first staff of the first system is a soprano line in treble clef. The second and third staves of the first system are alto lines in treble clef. The first staff of the second system is a tenor line in bass clef. The second staff of the second system is a bass line in bass clef. The lyrics are in Latin and are written below the staves, aligned with the notes. The number '65' appears at the beginning of each line of lyrics.

68 quod non est De - us prae - ter te Do - mi -

68 Do mi - ne. - prae - ter te Do - mi -

68 Do - mi - ne, quod non est De - us prae - ter te Do - mi -

68 us prae - ter te Do - mi - ne.

68 De - us, prae - ter te Do - mi -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in G major (one sharp) and 4/4 time. It consists of five staves. The first four staves are for Soprano, Alto, Tenor, and Bass, respectively, and the fifth staff is for a lower Bass part. Each staff begins with a treble or bass clef and a key signature of one sharp (F#). The lyrics are in Latin and are distributed across the staves. The first staff (Soprano) has the lyrics 'quod non est De - us prae - ter te Do - mi -'. The second staff (Alto) has 'Do mi - ne. - prae - ter te Do - mi -'. The third staff (Tenor) has 'Do - mi - ne, quod non est De - us prae - ter te Do - mi -'. The fourth staff (Bass) has 'us prae - ter te Do - mi - ne.'. The fifth staff (Lower Bass) has 'De - us, prae - ter te Do - mi -'. The number '68' is printed at the beginning of each staff, indicating the measure number.

Secunda pars

72 ne.

72 ne. Al - le - va ma - num tu - am, al

72 ne. Al - le - va ma - num tu - am, al - le -

72 Al - le - va ma - num tu - am,

72 ne. Al - le - va, al - le -

Detailed description: The image shows a musical score for a vocal piece titled 'Secunda pars'. It consists of five staves. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole note on G4, followed by four measures of rests. The second staff is a vocal line in treble clef, starting with a whole note on G4, followed by a series of eighth and quarter notes. The third staff is a vocal line in treble clef, starting with a whole note on G4, followed by a series of eighth and quarter notes. The fourth staff is a vocal line in bass clef, starting with a whole note on G3, followed by a series of eighth and quarter notes. The fifth staff is a vocal line in bass clef, starting with a whole note on G3, followed by a series of eighth and quarter notes. The lyrics are written below the staves, corresponding to the vocal parts.

77

77 le - va ma - num tu - am su - per gen - tes a -

77 va ma - num tu - am, ma - num tu -

77 al - le - va ma - num tu - am su -

77 va ma - num tu - am su - per gen - tes

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It contains four measures of whole rests. The second staff is a soprano line with a treble clef and a key signature of one flat. It contains a melodic line with lyrics starting at measure 77. The third staff is an alto line with a treble clef and a key signature of one flat. It contains a melodic line with lyrics starting at measure 77. The fourth staff is a tenor line with a bass clef and a key signature of one flat. It contains a melodic line with lyrics starting at measure 77. The fifth staff is a bass line with a bass clef and a key signature of one flat. It contains a melodic line with lyrics starting at measure 77. The lyrics are in Latin and appear to be a liturgical text. The score is printed on a white background with black ink.

81 Al - le - va ma -

81 li - e - nas, su - per gen -

81 am, su - per gen - tes a - li - e - nas, su -

81 per gen - tes a - li - e - nas, su - per

81 a - li - e - nas,

Detailed description: This is a musical score for five voices, arranged in two systems of two staves each. The first system consists of a soprano and an alto staff, both in treble clef. The second system consists of a tenor and a bass staff, both in bass clef. The music is written in a single melodic line for each voice part. The lyrics are in Latin and are aligned with the notes. The score begins with a measure number '81' on the left of each staff. The lyrics are: 'Al - le - va ma -' (Soprano), 'li - e - nas, su - per gen -' (Alto), 'am, su - per gen - tes a - li - e - nas, su -' (Tenor), 'per gen - tes a - li - e - nas, su - per' (Bass), and 'a - li - e - nas,' (Bass). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

85 num tu - am su - per gen - tes a - li - e -

85 tes a - li - e - nas, ut vi - de - ant po -

85 per gen - tes a - li - e - nas,

85 gen - tes a - li - e - nas, ut

85 ut

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin. The first staff begins with a measure rest marked '85'. The lyrics are: 'num tu - am su - per gen - tes a - li - e -' (first staff), 'tes a - li - e - nas, ut vi - de - ant po -' (second staff), 'per gen - tes a - li - e - nas,' (third staff), 'gen - tes a - li - e - nas, ut' (fourth staff), and 'ut' (fifth staff). The measure rest '85' appears at the beginning of each staff.

89 nas, ut vi - de - ant po - ten -

89 ten - ti - am tu - am, ut vi - de -

89 ut vi - de - ant po - ten - ti - am

89 vi - de - ant po - ten - ti - am tu - am, ut

89 vi - de - ant po - ten - ti - am tu - am,

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a single melodic line for each voice part. The lyrics are in Latin and are distributed across the staves. The score begins with a measure number '89' on the left of each staff. The lyrics are: 'nas, ut vi - de - ant po - ten -' (Staff 1), 'ten - ti - am tu - am, ut vi - de -' (Staff 2), 'ut vi - de - ant po - ten - ti - am' (Staff 3), 'vi - de - ant po - ten - ti - am tu - am, ut' (Staff 4), and 'vi - de - ant po - ten - ti - am tu - am,' (Staff 5). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

93 ti - am tu - am, ut vi - de -

93 ant po - ten - ti - am tu - am,

93 tu - am, ut vi - de -

93 vi - de - ant po - ten - ti - am tu - am, ut

93 ut vi - de - ant po - ten - ti - am

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff has a measure rest at the beginning. The second staff has a measure rest at the end. The third staff has a measure rest at the end. The fourth staff has a measure rest at the end. The fifth staff has a measure rest at the end.

96 ant po - ten - ti - am tu -

96 ut vi - de - ant po - ten - ti - am tu -

96 ant po - ten - ti - am, tu -

96 vi - de - ant po - ten - ti - am tu -

96 tu - am.

The musical score is written for five voices, each on a separate staff. The first four staves are in treble clef, and the fifth is in bass clef. The music is in a 4/4 time signature, indicated by the '8' in the bottom left of each staff. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics 'ant po - ten - ti - am tu -'. The second staff has 'ut vi - de - ant po - ten - ti - am tu -'. The third staff has 'ant po - ten - ti - am, tu -'. The fourth staff has 'vi - de - ant po - ten - ti - am tu -'. The fifth staff has 'tu - am.'.

99 am.

99 am. Si - cut e - nim in con - spe - ctu - e -

99 am. Si - cut e - nim in con - spe - ctu - e -

99 am. Si - cut e - nim in con - spe - ctu - e - o - rum

99 Si - cut e - nim in con - spe - ctu - e - o -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It begins with a whole note chord and then has three measures of whole rests. The second staff is a soprano line with a treble clef and a key signature of one flat. It begins with a whole note chord, followed by a quarter rest, and then a melodic line of eighth and quarter notes. The third staff is an alto line with a treble clef and a key signature of one flat. It begins with a whole note chord, followed by a quarter rest, and then a melodic line of eighth and quarter notes. The fourth staff is a tenor line with a bass clef and a key signature of one flat. It begins with a whole note chord, followed by a quarter rest, and then a melodic line of eighth and quarter notes. The fifth staff is a bass line with a bass clef and a key signature of one flat. It begins with a whole note chord, followed by a quarter rest, and then a melodic line of eighth and quarter notes. The lyrics are in Latin and are aligned with the notes of the staves. The number '99' appears at the beginning of each staff, indicating a measure number or a specific part of the score.

103 Si - cut

103 o - rum san - cti - fi - ca - tus es in no - bis,

103 o - rum san - cti - fi - ca - tus es in no - bis, si -

103 san - cti - fi - ca - tus es in no - bis,

103 rum san - cti - fi - ca - tus es in no - bis,

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The second staff is an alto line with a treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a half note E5. The third staff is a tenor line with a treble clef, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a half note E5. The fourth staff is a bass line with a bass clef, starting with a half note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, G4, and a half note E4. The fifth staff is another bass line with a bass clef, starting with a half note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, G4, and a half note E4. The lyrics are in Latin and are aligned with the notes on each staff. The number '103' appears at the beginning of each line of lyrics.

107 e - nim in con - spe - ctu - e - o - rum

107 si - cut e -

107 cut e - nim in con - spe - ctu - e - o - rum san -

107 si - cut e - nim in con - spe - ctu - e - o -

107 si - cut e - nim in con - spe - ctu - e -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The music is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics 'e - nim in con - spe - ctu - e - o - rum'. The second staff has 'si - cut e -'. The third staff has 'cut e - nim in con - spe - ctu - e - o - rum san -'. The fourth staff has 'si - cut e - nim in con - spe - ctu - e - o -'. The fifth staff has 'si - cut e - nim in con - spe - ctu - e -'. The number '107' is printed at the beginning of each staff.

111 san - cti - fi - ca - tus es in no -

111 nim in con - spe - ctu - e - o - rum

111 cti - fi - ca - tus es in no -

111 rum san - cti - fi - ca - tus es in no -

111 o - rum san -

The musical score is written for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are in Latin and are repeated across five lines of music. The first line of music (Soprano) has the lyrics '111 san - cti - fi - ca - tus es in no -'. The second line (Alto) has '111 nim in con - spe - ctu - e - o - rum'. The third line (Tenor 1) has '111 cti - fi - ca - tus es in no -'. The fourth line (Tenor 2) has '111 rum san - cti - fi - ca - tus es in no -'. The fifth line (Bass) has '111 o - rum san -'. The music is written in a single system with five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C).

114 bis, sic in

114 san - cti - fi - ca - tus es in no - bis, sic in con -

114 bis, sic in con - spe - ctu no -

114 bis, san - cti - fi - ca - tus es in no - bis, sic

114 cti - fi - ca - tus es in no - bis, sic in

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in G major (one sharp) and 4/4 time. It consists of five staves. The lyrics are in Latin. The first staff (Soprano) begins with a fermata on a whole note G4. The second staff (Soprano) has a melodic line with eighth and sixteenth notes. The third staff (Alto) has a more static line with some eighth notes. The fourth staff (Tenor) and fifth staff (Bass) provide harmonic support with eighth and quarter notes. The lyrics are: 'bis, sic in', 'san - cti - fi - ca - tus es in no - bis, sic in con -', 'bis, sic in con - spe - ctu no -', 'bis, san - cti - fi - ca - tus es in no - bis, sic', and 'cti - fi - ca - tus es in no - bis, sic in'.

118 con - spe - ctu no - stro ma - gni - fi - ca - be -

118 spe - ctu no - stro ma - gni - fi - ca - be -

118 stro, ma - gni - fi -

118 in con - spe - ctu no - stro ma - gni - fi -

118 con - spe - ctu no - stro ma - gni - fi - ca - be -

Detailed description: The image shows a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature (C). The lyrics are in Latin and are printed below each staff. The first staff of the first system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4). The second staff of the first system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4). The third staff of the first system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4). The first staff of the second system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4). The second staff of the second system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4). The third staff of the second system has a measure with a note on the first line (F4) and a measure with a note on the second line (G4).

*print indicates c

121 ris in e - is, ut co - gno -

121 ris in e - is, ut co -

121 ca - be - ris in e - is, ut co - gno - scant,

121 ca - be - ris in e - is, ut

121 ris in e - is, ut co - gno -

125 scant,

125 gno - scant si - cut et nos co -

125 si - cut et nos co - gno - vi -

125 co - gno - scant si - cut et nos

125 scant, si - cut et nos co -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first staff is a soprano line in treble clef. The second and third staves are also in treble clef, likely for Alto and Tenor parts. The fourth and fifth staves are in bass clef, likely for Bass and another Tenor part. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics '125 scant,'. The second staff has '125 gno - scant si - cut et nos co -'. The third staff has '125 si - cut et nos co - gno - vi -'. The fourth staff has '125 co - gno - scant si - cut et nos'. The fifth staff has '125 scant, si - cut et nos co -'. The lyrics are written below the staves, aligned with the corresponding musical notes.

128 si - cut et nos co - gno - vi -

128 gno - vi - mus, si - cut et

128 mus, si - cut et nos co - gno - vi -

128 co - gno - vi - mus,

128 gno - vi - mus, si - cut et nos co - gno - vi -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The second system consists of two treble clef staves. The third system consists of two bass clef staves. The music is written in a single melodic line for each voice part, with lyrics in Latin. The lyrics are: 'si - cut et nos co - gno - vi -', 'gno - vi - mus, si - cut et', 'mus, si - cut et nos co - gno - vi -', 'co - gno - vi - mus,', 'gno - vi - mus, si - cut et nos co - gno - vi -'. The number '128' is printed at the beginning of each line of music.

131 mus, si - cut et nos co - gno - vi - mus,

131 nos co - gno - vi - mus,

131 mus, si - cut et nos co - gno - vi - mus,

131 si - cut et nos co - gno - vi -

131 mus, si - cut et nos co - gno - vi -

Detailed description: This is a musical score for five voices, arranged in two systems of three staves each. The first system consists of three treble clef staves, and the second system consists of two treble clef staves and one bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff of the first system has the lyrics '131 mus, si - cut et nos co - gno - vi - mus,'. The second staff of the first system has the lyrics '131 nos co - gno - vi - mus,'. The third staff of the first system has the lyrics '131 mus, si - cut et nos co - gno - vi - mus,'. The first staff of the second system has the lyrics '131 si - cut et nos co - gno - vi -'. The second staff of the second system has the lyrics '131 mus, si - cut et nos co - gno - vi -'. The third staff of the second system has the lyrics '131 mus, si - cut et nos co - gno - vi -'.

134

134 quod non est De - us praë - ter te Do -

134 quod non est De - us, quod

134 mus, quod non est De - us praë - ter

134 mus, quod non est De - us praë - ter

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first staff is a soprano line with a treble clef and a key signature of one flat (B-flat). It contains a whole rest for the first three measures. The second staff is a soprano line with a treble clef and a key signature of one flat. It contains the lyrics 'quod non est De - us praë - ter te Do -'. The third staff is an alto line with a treble clef and a key signature of one flat. It contains the lyrics 'quod non est De - us, quod'. The fourth staff is a tenor line with a bass clef and a key signature of one flat. It contains the lyrics 'mus, quod non est De - us praë - ter'. The fifth staff is a bass line with a bass clef and a key signature of one flat. It contains the lyrics 'mus, quod non est De - us praë - ter'. The lyrics are in Latin and are spread across the five staves. The number '134' is printed at the beginning of each staff.

137 quod non est De - us prae - ter te Do -

137 mi - ne, prae - ter te Do - mi - ne.

137 non est De - us prae - ter te Do - mi -

137 te Do - mi - ne, prae - ter te Do - mi -

137 te Do - mi - ne, quod non est

The musical score is written for five voices, arranged in two staves of three and two. The top staff uses a soprano clef, the middle three staves use alto clefs, and the bottom staff uses a bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, and the score includes a measure number '137' at the beginning of each line of music.

140 mi - ne, quod non est De -

140 quod non est De - us prae - ter te

140 ne, quod non est De - us, quod non est

140 ne, quod non est De - us prae - ter te

140 De - us prae - ter te Do - mi -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are in Latin. The first staff begins with a measure rest followed by a half note G4. The second staff begins with a half note G4. The third staff begins with a half note G4. The fourth staff begins with a half note G4. The fifth staff begins with a half note G4. The lyrics are: 'mi - ne, quod non est De -', 'quod non est De - us prae - ter te', 'ne, quod non est De - us, quod non est', 'ne, quod non est De - us prae - ter te', and 'De - us prae - ter te Do - mi -'. The number '140' is written below the first measure of each staff.

143 us prae - ter te Do - mi - ne.

143 Do - mi - ne, prae - ter te Do - mi - ne.

143 De - us prae - ter te Do - mi - ne.

143 Do - mi - ne, prae - ter te Do - mi - ne.

143 ne, prae - ter te, prae - ter te Do - mi - ne.

Beati pauperes St. Matthew 5:3-12a

Beati pauperes spiritu; quoniam ipsorum est regnum cœlorum.

Blessed are the poor in spirit; for theirs is the kingdom of heaven.

Beati mites; quoniam ipsi possidebunt terram.

Blessed are the meek; for they shall possess the land.

Beati qui lugent, quoniam ipsi consolabuntur.

Blessed are they that mourn; for they shall be comforted.

Beati qui esuriunt et sitiunt iustitiam; quoniam ipsi saturabuntur.

Blessed are they that hunger and thirst after justice; for they shall have their fill.

Beati misericordes; quod ipsi misericordiam consequentur.

Blessed are the merciful; for they shall obtain mercy.

Beati mundo corde; quoniam ipsi Deum videbunt.

Blessed are the clean of heart; for they shall see God.

Beati pacifici; quoniam filii Dei vocabuntur.

Blessed are the peacemakers; for they shall be called the children of God.

Beati qui persecutionem patiuntur propter iustitiam; quoniam ipsorum est regnum cœlorum.

Blessed are they that suffer persecution for justice' sake; for theirs is the kingdom of heaven.

Beati estis cum maledixerint vobis homines, et persecuti vos fuerint, et dixerint omne malum adversus vos, mentientes, propter me:

Blessed are you when they shall revile and persecute you, and speak all that is evil against you, unturly, for my sake;

gaudete et exsultate, quoniam merces vestra copiosa est in cœlis.

Be glad and rejoice, for your reward is great in heaven.

Beati pauperes

Prima pars [d = 72]

Cantus
(Alto I)

Altus
(Alto II)

Quintus
(Tenor I)

Tenor
(Tenor II)

Bassus
(Bass)

1 Be - a - ti pau -

1 Be -

1 Be - a - ti pau - pe - res spi -

1

5 pe - res spi - ri - tu;

5 a - ti pau - pe - res spi -

5 Be - a -

5 ri - tu, be - a - ti pau - pe - res spi -

5 Be - a - ti

Detailed description: This is a musical score for five voices, likely a choir or vocal ensemble. The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin. The first staff has a soprano line with a melodic line and the lyrics '5 pe - res spi - ri - tu;'. The second staff has an alto line with a melodic line and the lyrics '5 a - ti pau - pe - res spi -'. The third staff has a tenor line with a melodic line and the lyrics '5 Be - a -'. The fourth staff has a bass line with a melodic line and the lyrics '5 ri - tu, be - a - ti pau - pe - res spi -'. The fifth staff has a bass line with a melodic line and the lyrics '5 Be - a - ti'. The lyrics are written in a simple, sans-serif font. The music is written in a standard notation style with notes, rests, and a bar line.

8 quo - ni - am i - so - rum est re - gnum coe - lo -

8 ri - tu; quo - ni - am i - so - rum est re -

8 ti pau - pe - res spi - ri -

8 ri - tu; quo - ni - am i - so - rum

8 pau - pe - res spi - ri - tu; quo -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. Each staff begins with a '8' time signature. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics 'quo - ni - am i - so - rum est re - gnum coe - lo -'. The second staff has 'ri - tu; quo - ni - am i - so - rum est re -'. The third staff has 'ti pau - pe - res spi - ri -'. The fourth staff has 'ri - tu; quo - ni - am i - so - rum'. The fifth staff has 'pau - pe - res spi - ri - tu; quo -'. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests.

12 rum, i - pso - rum est re -

12 gum coe - lo - rum, i - pso - rum

12 tu; quo - ni - am i - pso - rum est re -

12 est re - gnum coe - lo - rum, re -

12 ni - am i - pso - rum est re -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The notation is in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is written in a simple, homophonic style with Latin lyrics underneath. The lyrics are: 'rum, i - pso - rum est re -', 'gum coe - lo - rum, i - pso - rum', 'tu; quo - ni - am i - pso - rum est re -', 'est re - gnum coe - lo - rum, re -', and 'ni - am i - pso - rum est re -'. The number '12' appears at the beginning of each line of lyrics, possibly indicating a measure or a specific part of the text.

15 gnum coe - lo -

15 est re - gnum coe - lo -

15 gnum coe - lo - rum,

15 gnum coe - lo -

15 gnum coe - lo - rum,

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin: 'gnum coe - lo -', 'est re - gnum coe - lo -', 'gnum coe - lo - rum,', 'gnum coe - lo -', and 'gnum coe - lo - rum,'. The number '15' is written at the beginning of each line of music, indicating the measure number. The music features various note values including quarter, eighth, and half notes, as well as rests. There are some ties and phrasing slurs in the fourth and fifth staves.

17 rum, re - gnum coe - lo - rum.

17 rum, i - pso - rum est re - gnum coe - lo -

17 quo - ni - am i - pso - rum est re -

17 rum, i - pso - rum est re -

17 quo - ni - am i - pso - rum est re -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics '17 rum, re - gnum coe - lo - rum.' The second staff has '17 rum, i - pso - rum est re - gnum coe - lo -'. The third staff has '17 quo - ni - am i - pso - rum est re -'. The fourth staff has '17 rum, i - pso - rum est re -'. The fifth staff has '17 quo - ni - am i - pso - rum est re -'. The music consists of various note values including quarter, eighth, and half notes, as well as rests.

20 Be - a - ti mi - tes;

20 rum. Be - a - ti mi -

20 gnum coe - lo - rum. Be - a - ti mi -

20 gnum coe - lo - rum. Be - a - ti

20 gnum coe - lo - rum. Be - a -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written on five staves. The first staff is a soprano line. The second staff is an alto line, featuring a key signature change to one sharp (F#) at the beginning. The third staff is a tenor line, featuring a key signature change to one flat (Bb) at the beginning. The fourth and fifth staves are bass lines. The lyrics are in Latin and are distributed across the staves. The number '20' appears at the start of each line of lyrics, possibly indicating a measure number or a section marker. The lyrics are: 'Be - a - ti mi - tes;' on the first staff, 'rum. Be - a - ti mi -' on the second, 'gnum coe - lo - rum. Be - a - ti mi -' on the third, 'gnum coe - lo - rum. Be - a - ti' on the fourth, and 'gnum coe - lo - rum. Be - a -' on the fifth.

24 be - a - ti mi -

24 tes; quo - ni - am i - psi pos - si - de - bunt

24 tes; quo - ni - am i - psi pos - si - de -

24 mi - tes; quo - ni - am i - psi po - si - de -

24 ti mi - tes; quo - ni - am i - psi

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in Latin and are distributed across the staves. The first staff has a measure rest followed by 'be - a - ti mi -'. The second staff has 'tes; quo - ni - am i - psi pos - si - de - bunt'. The third staff has 'tes; quo - ni - am i - psi pos - si - de -'. The fourth staff has 'mi - tes; quo - ni - am i - psi po - si - de -'. The fifth staff has 'ti mi - tes; quo - ni - am i - psi'. The number '24' is written at the beginning of each staff, indicating the measure number.

27 tes; quo - ni - am i - psi pos - si - de - bunt ter -

27 ter - ram. Be - a - ti qui

27 bunt ter - ram. Be - a - ti qui lu -

27 bunt ter - ram. Be - a - ti qui lu - gent, be -

27 pos - si - de - bunt ter - ram. Be -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in Latin and are distributed across the staves. The first staff begins with a measure number '27' and the lyrics 'tes; quo - ni - am i - psi pos - si - de - bunt ter -'. The second staff begins with a measure number '27' and the lyrics 'ter - ram. Be - a - ti qui'. The third staff begins with a measure number '27' and the lyrics 'bunt ter - ram. Be - a - ti qui lu -'. The fourth staff begins with a measure number '27' and the lyrics 'bunt ter - ram. Be - a - ti qui lu - gent, be -'. The fifth staff begins with a measure number '27' and the lyrics 'pos - si - de - bunt ter - ram. Be -'. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests.

31 ram. Be - a - ti qui lu -

31 lu - gent, quo - ni - am i - psi cpm - so - la - bun -

31 gent; quo - ni - am i - psi con - so - la - bun -

31 a - ti qui lu - gent; quo - ni - am i - psi

31 a - ti qui lu - gent; quo - ni -

Detailed description: The image shows a musical score for five voices, likely SATB with a fifth part. The notation is in a single system with five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are in Latin and are aligned with the notes. The number '31' appears at the beginning of each line of lyrics, possibly indicating a measure or a section. The lyrics are: 'ram. Be - a - ti qui lu -', 'lu - gent, quo - ni - am i - psi cpm - so - la - bun -', 'gent; quo - ni - am i - psi con - so - la - bun -', 'a - ti qui lu - gent; quo - ni - am i - psi', and 'a - ti qui lu - gent; quo - ni -'.

35 gent; quo - ni - am i - psi con -

35 tur, quo - ni -

35 tur, quo - ni - am i - psi con - so - la - bun -

35 con - so - la - bun - tur, quo - ni - am i -

35 am i - psi con - so - la - bun - tur, i -

The musical score consists of five staves, each with a vocal line and Latin lyrics. The first staff is in treble clef. The second staff is in treble clef and includes a key signature change to one sharp (F#) at the beginning of the line. The third staff is in treble clef. The fourth staff is in treble clef. The fifth staff is in bass clef. The lyrics are: '35 gent; quo - ni - am i - psi con -', '35 tur, quo - ni -', '35 tur, quo - ni - am i - psi con - so - la - bun -', '35 con - so - la - bun - tur, quo - ni - am i -', and '35 am i - psi con - so - la - bun - tur, i -'.

38 so - la - bun - tur.

38 am i - psi con - so - la - bun - tur. Be - a - ti qui

38 tur. Be - a - ti qui e - su - ri -

38 psi con - so - la - bun - tur. Be -

38 psi con - so - la - bun - tur. Be - a -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in Latin. The first staff begins with a measure rest followed by the lyrics 'so - la - bun - tur.' The second staff begins with the lyrics 'am i - psi con - so - la - bun - tur. Be - a - ti qui'. The third staff begins with the lyrics 'tur. Be - a - ti qui e - su - ri -'. The fourth staff begins with the lyrics 'psi con - so - la - bun - tur. Be -'. The fifth staff begins with the lyrics 'psi con - so - la - bun - tur. Be - a -'. The number '38' is written at the beginning of each staff, indicating the measure number.

42

42 e - su - ri - unt et si - ti - unt,

42 unt et si - ti - unt ju - sti -

42 a - ti qui e - su - ri - unt et si - ti -

42 ti qui e - su - ri - unt et si - ti - unt, et

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef, containing four measures of whole rests. The second staff is a soprano line with a treble clef, containing a melodic line with lyrics. The third staff is an alto line with a treble clef, containing a melodic line with lyrics. The fourth staff is a tenor line with a treble clef, containing a melodic line with lyrics. The fifth staff is a bass line with a bass clef, containing a melodic line with lyrics. The lyrics are in Latin and appear to be a liturgical text. The number '42' is written at the beginning of each staff. The lyrics are: 'e - su - ri - unt et si - ti - unt,' (Soprano 2), 'unt et si - ti - unt ju - sti -' (Alto), 'a - ti qui e - su - ri - unt et si - ti -' (Tenor), and 'ti qui e - su - ri - unt et si - ti - unt, et' (Bass).

46

46 et si - ti - unt ju - sti - ti - am; quo - ni - am

46 ti - am; quo - ni - am i - psi sa - tu - ra - bun -

46 unt ju - sti - ti - am; quo - ni - am i -

46 si - ti - unt ju - sti - ti - am; quo - ni - am

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef, containing whole rests. The second staff is a soprano line with a treble clef, containing a melodic line with lyrics. The third staff is an alto line with a treble clef, containing a melodic line with lyrics. The fourth staff is a tenor line with a treble clef, containing a melodic line with lyrics. The fifth staff is a bass line with a bass clef, containing a melodic line with lyrics. The lyrics are in Latin and appear to be a liturgical text. The number '46' is written at the beginning of each staff.

50 Be - a -

50 i - psi sa - tu - ra - bun - tur.

50 tur, i - psi sa - tu - ra - bun -

50 psi sa - tu - ra - bun -

50 i - psi sa - tu - ra - bun -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written on five staves. The first staff (Soprano) has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, and ends with a whole note G4. The second staff (Alto) has a treble clef and begins with a half note G4, followed by a half note F4, a quarter note E4, a quarter note D4, a half note C4, and ends with a whole rest. The third staff (Tenor) has a treble clef and begins with a half note G4, followed by a half note F4, a quarter note E4, a quarter note D4, a half note C4, and ends with a whole rest. The fourth staff (Bass) has a treble clef and begins with a half note G4, followed by a half note F4, a quarter note E4, a quarter note D4, a half note C4, and ends with a whole rest. The fifth staff (Bass) has a bass clef and begins with a half note G3, followed by a half note F3, a quarter note E3, a quarter note D3, a half note C3, and ends with a whole rest. The lyrics are in Latin and are distributed across the staves: 'Be - a -' on the first staff, 'i - psi sa - tu - ra - bun - tur.' on the second, 'tur, i - psi sa - tu - ra - bun -' on the third, 'psi sa - tu - ra - bun -' on the fourth, and 'i - psi sa - tu - ra - bun -' on the fifth. The number '50' is written at the beginning of each staff.

54 ti mi - se - ri - cor - des,

54 Be - a - ti mi - se - ri - cor - des;

54 tur. Be - a - ti mi - se - ri - cor -

54 tur. Be - a - ti mi -

54 tur.

Detailed description: The image shows a musical score for five voices, likely a choir or vocal ensemble. The score is written on five staves, each with a treble clef (except for the bottom staff which has a bass clef). The music is in a single system. The lyrics are in Latin and are written below the notes. The first staff has the lyrics '54 ti mi - se - ri - cor - des,'. The second staff has '54 Be - a - ti mi - se - ri - cor - des;'. The third staff has '54 tur. Be - a - ti mi - se - ri - cor -'. The fourth staff has '54 tur. Be - a - ti mi -'. The fifth staff has '54 tur.'.

58 be - a - ti mi - se - ri - cor - des; quo - ni - am i -

58 quo - ni - am i - psi mi - se - ri - cor -

58 des; quo - ni - am i - psi mi - se - ri -

58 se - ri - cor - des; quo - ni - am i -

58

The musical score consists of five staves. The first four staves are for voices, each starting with a treble clef and a key signature of one flat (B-flat). The fifth staff is for basso continuo, starting with a bass clef and a key signature of one flat. The lyrics are written below the first four staves, with the number 58 appearing at the beginning of each line. The lyrics are: "be - a - ti mi - se - ri - cor - des; quo - ni - am i -", "quo - ni - am i - psi mi - se - ri - cor -", "des; quo - ni - am i - psi mi - se - ri -", and "se - ri - cor - des; quo - ni - am i -". The fifth staff contains the number 58.

62 psi mi - se - ri - cor - di - am con - se -

62 di - am con - se - quen - tur. Be - a - ti

62 cor - di - am con - se - quen - tur. Be -

62 psi mi - se - ri - cor - di - am con - se -

The musical score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics 'psi mi - se - ri - cor - di - am con - se -'. The second staff has the lyrics 'di - am con - se - quen - tur. Be - a - ti'. The third staff has the lyrics 'cor - di - am con - se - quen - tur. Be -'. The fourth staff has the lyrics 'psi mi - se - ri - cor - di - am con - se -'. The fifth staff is empty.

66 quen - tur. Be - a - ti

66 mun-do cor - de, be - a - ti mun - do cor - de;

66 a - ti mun - do cor - de, be - a - ti mun - do cor -

66 quen - tur. Be - a - ti mun - do cor - de, be - a - ti mun -

66 Be - a - ti mun - do cor -

71 mun - do cor - de; quo - ni - am i - psi

71 quo - ni - am i - psi De - um vi -

71 de; quo - ni - am i - psi De - um vi - de - bunt,

71 do cor - de; quo - ni - am i - psi De - um vi -

71 de; quo - ni - am i - psi De - um vi - de -

Detailed description: This is a musical score for five voices, likely SATB (Soprano, Alto, Tenor 1, Tenor 2, Bass). The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a common time signature (C). The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics '71 mun - do cor - de; quo - ni - am i - psi'. The second staff has '71 quo - ni - am i - psi De - um vi -'. The third staff has '71 de; quo - ni - am i - psi De - um vi - de - bunt,'. The fourth staff has '71 do cor - de; quo - ni - am i - psi De - um vi -'. The fifth staff has '71 de; quo - ni - am i - psi De - um vi - de -'. The music consists of various note values including quarter notes, half notes, and eighth notes, with some rests.

75 De - um vi - de - bunt.

75 de - bunt, i - psi De - um vi - de -

75 i - psi De - um vi - de - bunt. Be -

75 de - bunt, i - psi De - um vi - de - bunt.

75 bunt. Be - a -

The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are in Romanian and are aligned with the notes. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 75 De - um vi - de - bunt. 75 de - bunt, i - psi De - um vi - de - 75 i - psi De - um vi - de - bunt. Be - 75 de - bunt, i - psi De - um vi - de - bunt. 75 bunt. Be - a -

79 Be - a - ti pa - ci - fi - ci, be - a -

79 bunt. Be - a - ti pa - ci - fi - ci, be - a - ti pa -

79 a - ti pa - ci - fi - ci, be - a - ti pa - ci - fi - ci, be - a -

79 Be - a - ti pa - ci - fi - ci, be - a - ti pa -

79 ti pa - ci - fi - ci, be - a - ti pa -

Detailed description: The image shows a musical score for five voices, likely a choir or a group of soloists. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are in Latin and are repeated across the staves. The first staff has a measure rest in the first measure. The second staff has a measure rest in the first measure. The third staff has a measure rest in the first measure. The fourth staff has a measure rest in the first measure. The fifth staff has a measure rest in the first measure. The lyrics are: 79 Be - a - ti pa - ci - fi - ci, be - a -; 79 bunt. Be - a - ti pa - ci - fi - ci, be - a - ti pa -; 79 a - ti pa - ci - fi - ci, be - a - ti pa - ci - fi - ci, be - a -; 79 Be - a - ti pa - ci - fi - ci, be - a - ti pa -; 79 ti pa - ci - fi - ci, be - a - ti pa -.

84 ti pa - ci - fi - ci;

84 ci - fi - ci; quo - ni - am fi - li - i De - i

84 ti pa - ci - fi - ci; quo - ni - am fi - li - i De -

84 ci - fi - ci; quo - ni - am fi - li - i De - i

84 ci - fi - ci; quo - ni - am fi - li - i De - i vo -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef. The second, third, and fourth staves are also soprano lines with treble clefs. The fifth staff is a bass line with a bass clef. The music is in 4/4 time, indicated by the '84' measure numbers. The lyrics are in Latin. The first staff has the lyrics '84 ti pa - ci - fi - ci;'. The second staff has '84 ci - fi - ci; quo - ni - am fi - li - i De - i'. The third staff has '84 ti pa - ci - fi - ci; quo - ni - am fi - li - i De -'. The fourth staff has '84 ci - fi - ci; quo - ni - am fi - li - i De - i'. The fifth staff has '84 ci - fi - ci; quo - ni - am fi - li - i De - i vo -'. The music consists of quarter and eighth notes, with some rests. The key signature has one sharp (F#).

88 quo - ni - am fi - li - i

88 vo - ca - bun - tur, quo - ni -

88 i vo - ca - bun - tur, quo - ni -

88 vo - ca - bun - tur, quo - ni -

88 ca - bun - tur, quo - ni -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef. The second, third, and fourth staves are alto lines with a C-clef (soprano, alto, and tenor positions respectively). The fifth staff is a bass line with a bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in Latin. The first staff has a rest for the first measure, then a dotted quarter note, followed by eighth notes. The second staff has a bracket over the first two measures. The third staff has a sharp sign above the fifth measure. The number '88' is printed at the beginning of each staff.

91 De - i vo - ca - bun -

91 am fi - li - i De - i vo - ca - bun

91 am fi - li - i De - i vo - ca - bun -

91 am fi - li - i De - i vo - ca - bun - tur.

91 am fi - li - i De - i vo - ca - bun -

The musical score is written for five voices, each on a separate staff. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in Romanian and are aligned with the notes. The first staff has a key signature change to one sharp (F#) at the end. The lyrics are: 91 De - i vo - ca - bun -; 91 am fi - li - i De - i vo - ca - bun; 91 am fi - li - i De - i vo - ca - bun -; 91 am fi - li - i De - i vo - ca - bun - tur.; 91 am fi - li - i De - i vo - ca - bun -.

95 tur. Secunda pars Be - a - ti qui per - se - cu - ti - o - nem

95 tur. Be - a - ti qui per - se - cu - ti - o - nem pa - ti -

95 tur.

95 Be - a -

95 tur. Be -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff (Soprano) begins with a fermata on a whole note, followed by a melodic line. The second staff (Soprano) also begins with a fermata, then has a whole note 'Be' followed by a melodic line. The third staff (Alto) begins with a fermata, then has a whole note 'Be' followed by a melodic line. The fourth staff (Tenor) begins with a fermata, then has a whole note 'Be' followed by a melodic line. The fifth staff (Bass) begins with a fermata, then has a whole note 'Be' followed by a melodic line. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics '95 tur. Secunda pars Be - a - ti qui per - se - cu - ti - o - nem'. The second staff has '95 tur. Be - a - ti qui per - se - cu - ti - o - nem pa - ti -'. The third staff has '95 tur.'. The fourth staff has '95 Be - a -'. The fifth staff has '95 tur. Be -'.

101 a - ti qui per - se - cu - ti - o - nem

101 ti qui per - se - cu - ti - o - nem pa - ti - un - tur

101 Be - a - ti qui per - se - cu - ti -

101 un - tur pro - ter ju - sti - ti - am,

101 pa - ti - un - tur pro - pter ju - sti - ti - am,

101 pro -

105 pro - pter ju - sti - ti - am; quo -

105 pter ju - sti - ti - am; quo - ni - am i - so - rum

105 o - nem pa - ti - un - tur pro - pter ju - sti -

105 pro - pter ju - sti - ti - am, pro - pter ju - sti - ti -

105 pa - ti - un - tur pro - pter ju - sti - ti - am;

Detailed description: The image shows a musical score for five voices, likely SATB with an additional part. The notation is in treble and bass clefs. The lyrics are in Latin and are distributed across five staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth and fifth staves have a treble clef and a key signature of one flat. The lyrics are: 105 pro - pter ju - sti - ti - am; quo - (Staff 1); 105 pter ju - sti - ti - am; quo - ni - am i - so - rum (Staff 2); 105 o - nem pa - ti - un - tur pro - pter ju - sti - (Staff 3); 105 pro - pter ju - sti - ti - am, pro - pter ju - sti - ti - (Staff 4); 105 pa - ti - un - tur pro - pter ju - sti - ti - am; (Staff 5).

109 ni - am i - pso - rum est re - gnum

109 est re - gnum coe - lo - rum,

109 ti - am; quo - ni - am i - pso - rum est re -

109 am; quo - ni - am i - pso - rum est

109 quo - ni - am i -

The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are in Latin and are aligned with the notes. The first staff has a measure rest at the beginning. The second staff has a measure rest at the beginning. The third staff has a measure rest at the beginning. The fourth staff has a measure rest at the beginning. The fifth staff has a measure rest at the beginning.

112 coe - lo - rum, quo - ni -

112 re - gnum coe - lo - rum, quo - ni - am i -

112 gnum coe - lo - rum, quo - ni - am i -

112 re - gnum coe - lo - rum,

112 pso - rum est re - gnum coe - lo -

The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are in Latin and are written below each staff. The first staff has a key signature change to one sharp (F#) at the beginning of the line. The lyrics are: 112 coe - lo - rum, quo - ni -; 112 re - gnum coe - lo - rum, quo - ni - am i -; 112 gnum coe - lo - rum, quo - ni - am i -; 112 re - gnum coe - lo - rum,; 112 pso - rum est re - gnum coe - lo -.

115 am i - pso - rum est re - gnum coe -

115 pso - rum est re - gnum coe - lo -

115 pso - rum est re - gnum coe - lo - rum,

115 quo - ni - am i - pso - rum est re -

115 rum, quo - ni - am i - pso -

Detailed description: This is a musical score for five voices, arranged in a choir setting. The score consists of five staves, each with a treble or bass clef. The lyrics are in Latin and are written below the notes. The first staff is a soprano line, the second is an alto line, the third is a tenor line, the fourth is a bass line, and the fifth is a lower bass line. The lyrics are: '115 am i - pso - rum est re - gnum coe -', '115 pso - rum est re - gnum coe - lo -', '115 pso - rum est re - gnum coe - lo - rum,', '115 quo - ni - am i - pso - rum est re -', and '115 rum, quo - ni - am i - pso -'. The music is written in a simple, clear style, with notes and rests clearly visible.

118 lo - rum, re - gnum coe -

118 rum, i - pso - rum est re - gnum

118 i - pso - rum est re - gnum coe - lo -

118 gnum coe - lo - rum.

118 rum est re - gnum coe - lo - rum, re -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The notation is in G major (one sharp) and 4/4 time. The lyrics are in Latin. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are: 118 lo - rum, re - gnum coe - ; 118 rum, i - pso - rum est re - gnum; 118 i - pso - rum est re - gnum coe - lo - ; 118 gnum coe - lo - rum.; 118 rum est re - gnum coe - lo - rum, re - .

121 lo - rum. Be a - - ti e -

121 coe - lo - rum. Be - a - ti

121 rum.

121 Be - a - ti e -

121 gnum coe - lo - rum. Be - a - ti e -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano or alto part. The score is written on five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are in Latin, starting with '121' on the first line of each staff. The lyrics are: 'lo - rum. Be a - - ti e -', 'coe - lo - rum. Be - a - ti', 'rum.', 'Be - a - ti e -', and 'gnum coe - lo - rum. Be - a - ti e -'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are some bracketed phrases and a fermata over a note in the fourth staff.

125 stis cum ma - le - di - xe - rint vo - bis ho -

125 e - stis cum ma - le - di - xe - rint vo -

125 Be - a - ti e - stis cum ma - le -

125 stis cum ma - le - di - xe - rint vo -

125 stis cum ma - le - di - xe - rint vo - bis ho - mi -

The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. Each staff begins with a '125' time signature. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics 'stis cum ma - le - di - xe - rint vo - bis ho -'. The second staff has 'e - stis cum ma - le - di - xe - rint vo -'. The third staff has 'Be - a - ti e - stis cum ma - le -'. The fourth staff has 'stis cum ma - le - di - xe - rint vo -'. The fifth staff has 'stis cum ma - le - di - xe - rint vo - bis ho - mi -'.

128 mi - nes, et

128 bis ho - mi - nes et per - se - cu - ti vos fu - e -

128 di - xe - rint vo - bis ho - mi - nes

128 bis ho - mi - nes et per - se - cu - ti vos fu -

128 nes et per - se - cu - ti vos fu - e -

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The score is written on five staves. The first staff is a soprano line with a treble clef and a key signature of one sharp (F#). The second, third, and fourth staves are also soprano lines with treble clefs. The fifth staff is a bass line with a bass clef. The lyrics are in Latin and are aligned with the notes on each staff. The number '128' appears at the beginning of each line of lyrics, indicating a measure number. The lyrics are: 'mi - nes, et', 'bis ho - mi - nes et per - se - cu - ti vos fu - e -', 'di - xe - rint vo - bis ho - mi - nes', 'bis ho - mi - nes et per - se - cu - ti vos fu -', and 'nes et per - se - cu - ti vos fu - e -'.

132 rnt, et - x - di

132 e - rnt, et di - x - rnt om -

132 et per - se - cu - ti vos fu - e -

132 rnt, et di - x - rnt om - ne

132 per - se - cu - ti vos fu - e - rnt,

135 et di - xe - rint om - ne ma - lum

135 ma - lum ad - ver - sus vos, men - ti -

135 rint, et di - xe -

135 ne ma - lum ad - ver - sus vos, men -

135 rint om - ne ma - lum ad - ver - sus vos,

Detailed description: This is a musical score for five voices, likely SATB with an additional part. The notation is in treble and bass clefs. The lyrics are in Latin. The score is divided into five systems, each corresponding to a voice part. The lyrics are: 'et di - xe - rint om - ne ma - lum', 'ma - lum ad - ver - sus vos, men - ti -', 'rint, et di - xe -', 'ne ma - lum ad - ver - sus vos, men -', and 'rint om - ne ma - lum ad - ver - sus vos,'.

139 ad - ver - sus vos, men - ti - en - tes pro -

139 en - tes pro - pter me, men - ti - en - tes

139 rint om - ne ma - lum ad - ver - sus vos men -

139 ti - en - tes pro - pter me, pro -

139 men - ti - en - tes pro - pter me, men -

The musical score is written for five voices, each on a separate staff. The first four staves use a treble clef, and the fifth staff uses a bass clef. The lyrics are in Latin and are aligned with the musical notes. The score is divided into five systems, each corresponding to one of the five voices. The lyrics are: 139 ad - ver - sus vos, men - ti - en - tes pro -; 139 en - tes pro - pter me, men - ti - en - tes; 139 rint om - ne ma - lum ad - ver - sus vos men -; 139 ti - en - tes pro - pter me, pro -; 139 men - ti - en - tes pro - pter me, men -.

143 pter me, men - ti - en - tes pro - pter me, men - ti -

143 pro - pter me, men - ti - en - tes, men -

143 ti - en - tes pro - pter me, men - ti -

143 pter me, men - ti - en - tes pro - pter me, men - ti -

143 ti - en - tes pro - pter me, men - ti -

Detailed description: This is a musical score for five voices, likely SATB (Soprano, Alto, Tenor 1, Tenor 2, Bass). The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in 4/4 time, as indicated by the common time signature 'C'. The lyrics are in Latin and are repeated across the staves. The first staff has a measure rest at the beginning. The second staff has a measure rest at the end. The third staff has a measure rest at the end. The fourth staff has a measure rest at the end. The fifth staff has a measure rest at the end. The lyrics are: 'pter me, men - ti - en - tes pro - pter me, men - ti -', 'pro - pter me, men - ti - en - tes, men -', 'ti - en - tes pro - pter me, men - ti -', 'pter me, men - ti - en - tes pro - pter me, men - ti -', and 'ti - en - tes pro - pter me, men - ti -'.

O = O.

147 en - tes pro - pter me; gau - de - te

147 ti - en - tes pro - pter me; gau - de - te

147 en - tes pro - pter me; gau - de - te

147 en - tes pro - pter me; gau - de - te

147 en - tes pro - pter me; gau - de - te

151 et ex - sul - ta - te, quo - ni - am mer - ces ve -

151 et ex - sul - ta - te, quo - ni - am mer - ces ve -

151 et ex - sul - ta - te, quo - ni - am mer - ces ve -

151 et ex - sul - ta - te, quo - ni - am mer - ces ve -

151 et ex - sul - ta - te, quo - ni - am mer - ces ve -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first four staves use a treble clef, and the fifth staff uses a bass clef. The music is in a common time signature (C). The lyrics are in Latin: "151 et ex - sul - ta - te, quo - ni - am mer - ces ve -". The melody is simple and homophonic, with each voice part having a similar contour. The lyrics are aligned with the notes on each staff.

156 stra

156 stra co - pi - o - sa est in coe -

156 stra, co - pi - o - sa est in coe - lis, co - pi -

156 stra, co - pi - o - sa est in coe - lis, co -

156 stra, co - pi - o - sa est in coe - lis, co - pi -

Detailed description: This musical score is for measures 156 through 160. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in a single staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are in Latin: 'stra co - pi - o - sa est in coe - lis, co - pi -'. The score includes various musical notations such as notes, rests, and slurs.

161 co - pi - o - sa est in coe -

161 lis, co - pi - o - sa est in coe -

161 o - sa est, co - pi - o - sa est in coe -

161 pi - o - sa est, co - pi - o - sa est in coe -

161 o - sa est, co - pi - o - sa est in coe -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first four staves use treble clefs, and the fifth staff uses a bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in Latin, starting at measure 161. The lyrics for each voice part are: Soprano: co - pi - o - sa est in coe -; Alto: lis, co - pi - o - sa est in coe -; Tenor: o - sa est, co - pi - o - sa est in coe -; Bass: pi - o - sa est, co - pi - o - sa est in coe -; Bass: o - sa est, co - pi - o - sa est in coe -.

166 lis, gau - de - te et ex - sul - ta - te, quo - ni -

166 lis; gau - de - te et ex - sul - ta - te, quo - ni -

166 lis; gau - de - te et ex - sul - ta - te, quo - ni -

166 lis; gau - de - te et ex - sul - ta - te, quo - ni -

166 lis; gau - de - te et ex - sul - ta - te, quo - ni -

Detailed description: This is a musical score for five voices, likely SATB (Soprano, Alto, Tenor 1, Tenor 2, Bass). The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a common time signature (C). The lyrics are in Latin: "166 lis, gau - de - te et ex - sul - ta - te, quo - ni -". The melody is simple and homophonic, with each voice part following the same rhythmic pattern. The lyrics are printed below each staff, with the number "166" appearing at the beginning of each line.

171 am mer - ces ve - stra

171 am mer - ces ve - stra co - pi - o - sa est

171 am mer - ces ve - stra, co - pi - o - sa est in

171 am mer - ces ve - stra, co - pi - o - sa est in

171 am mer - ces ve - stra, co - pi - o - sa est in

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef. The second and third staves are also soprano lines with treble clefs. The fourth and fifth staves are alto and tenor/bass lines with treble and bass clefs respectively. The lyrics are in Latin and are repeated across the staves. The first line of lyrics is '171 am mer - ces ve - stra'. The second line is '171 am mer - ces ve - stra co - pi - o - sa est'. The third line is '171 am mer - ces ve - stra, co - pi - o - sa est in'. The fourth line is '171 am mer - ces ve - stra, co - pi - o - sa est in'. The fifth line is '171 am mer - ces ve - stra, co - pi - o - sa est in'. The music consists of whole and half notes, with some phrasing slurs. The number 171 is written at the beginning of each line of lyrics.

176 co - pi - o - sa est in

176 in coe - lis, co - pi - o - sa

176 coe - lis, co - pi - o - sa est, co - pi - o - sa

176 coe - lis, co - pi - o - sa est, co - pi - o -

176 coe - lis, co - pi - o - sa est, co - pi -

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first staff is a soprano line with a treble clef. The second, third, and fourth staves are also in treble clef, with an '8' below the first measure, indicating an octave. The fifth staff is a bass line with a bass clef. The lyrics are in Latin: 'co - pi - o - sa est in', 'in coe - lis, co - pi - o - sa', 'coe - lis, co - pi - o - sa est, co - pi - o - sa', 'coe - lis, co - pi - o - sa est, co - pi - o -', and 'coe - lis, co - pi - o - sa est, co - pi -'. The music features various note values including quarter, eighth, and half notes, as well as rests. A key signature change to one sharp (F#) is indicated by a double sharp sign on the second staff.

181 coe - lis.

181 est in coe - lis.

181 est in coe - lis.

181 sa est in coe - lis.

181 o - sa est in coe - lis.

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is written on five staves. The first four staves use a treble clef, and the fifth staff uses a bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in Latin: 'coe - lis.', 'est in coe - lis.', 'sa est in coe - lis.', and 'o - sa est in coe - lis.'. The first staff has a measure rest for the first two measures. The second staff has a measure rest for the first measure. The third staff has a slur over the second and third measures. The fourth staff has a measure rest for the first measure. The fifth staff has a measure rest for the first measure. The lyrics are aligned with the notes on the staves.

***Veni sancte spiritus* : Sequence**

Veni sancte spiritus, et emitte cœlitus, lucis tuæ radium.

Come Holy Spirit, and send forth from Heaven, the light of thy ray.

Veni pater pauperum, veni dator munerum, veni lumen cordium.

Come Father of the poor, come giver of gifts, come light of hearts.

Consolator optime, dulcis hospes animæ, dulce refrigerium.

Thou best of Consolers, sweet guest of the soul, sweet refreshment.

In labore requies, in æstu temperies, in fletu solatium.

In labor, thou art rest, in heat, the tempering, in grief, the consolation.

O lux beatissima, reple cordis intima tuorum fidelium.

O Light most blessed, fill the depths of the hearts of all thy faithful.

Sine tuo numine, nihil est in homine, nihil est innoxium.

Without your grace, nothing is in man, nothing is not harmful.

Lava quod est sordidum, riga quod est aridum, sana quod est saucium.

Cleanse what is sordid, moisten what is arid, heal what is hurt.

Flecta quod est rigidum, fove quod est frigidum, rege quod est devium.

Flex what is rigid, warm what is frigid, correct what is devious.

Da tuis fidelibus, in te confidentibus sacrum septenarium.

Grant to thy faithful, in you trusting thy sacred seven-fold gifts.

Da virtutis meritum, da salutis exitum, da perenne gaudium. Amen.

Give of virtue merit, give of salvation passing, give continuing joy. Amen.

Veni sancte spiritus

Prima pars [d = 72]

Cantus
(Soprano)

Sextus
(Alto I)

Altus
(Alto II)

Tenor
(Tenor I)

Quintus
(Tenor II)

Bassus
(Bass)

1
Canon

1
Ve -

1
Ve -

1
Resolutio

1
Ve - ni san - cte spi -

1
Ve - ni san - cte spi - ri -

4 ni san - cte spi - ri - tus, ve -

4

4 ni san - cte spi - ri - tus, ve - ni san - cte spi -

8

4 ri - tus, ve - ni san - cte spi - ri -

8

4

4 tus, ve - ni san - cte spi - ri - tus,

Detailed description: This is a musical score for a choir, likely a SATB quartet. It consists of six staves. The first four staves are for Soprano, Alto, Tenor, and Bass voices, respectively. The fifth and sixth staves are for piano accompaniment. The music is in 4/4 time and the key signature has one flat (B-flat). The lyrics are in Latin: 'ni san - cte spi - ri - tus, ve -' (Soprano), 'ni san - cte spi - ri - tus, ve - ni san - cte spi -' (Alto), 'ri - tus, ve - ni san - cte spi - ri -' (Tenor), and 'tus, ve - ni san - cte spi - ri - tus,' (Bass). The piano accompaniment features a simple harmonic support with some melodic lines in the right hand and a more active bass line in the left hand.

9 ni san - cte spi - ri - tus,

9 Ve - ni san - cte

9 ri - tus, ve - ni, ve - ni san - cte spi -

9 tus, ve - ni san - cte spi - ri - tus et e -

9

9 ve - ni san -

13 et e - mit - te coe - li -

13 spi - ri - tus, et e -

13 ri - tus, et e - mit - te coe -

13 mit - te coe - li - tus, et

13 Ve - ni san - cte spi -

13 cte spi - ri - tus;

Detailed description: This is a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first pair of staves has a measure rest followed by the lyrics 'et e - mit - te coe - li -'. The second pair starts with 'spi - ri - tus, et e -'. The third pair starts with 'ri - tus, et e - mit - te coe -'. The fourth pair starts with 'mit - te coe - li - tus, et'. The fifth pair starts with 'Ve - ni san - cte spi -'. The sixth pair starts with 'cte spi - ri - tus;'. The music features various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

17 tus, et

17 mit - te coe - li - tus, lu -

17 li - tus, coe - li - tus, e -

17 e - mit - te coe - li - tus, et e -

17 ri - tus, et e - mit - te

17 et e - mit - te coe - li - tus, e - mit - te

21 e - mit - te coe - li - tus,

21 cis tu - ae ra - di -

21 mit - te coe - li - tus,

21 mit - te coe - li - tus, lu - cis tu - ae ra - di -

21 coe - li - tus, lu - cis

21 coe - li - tus, lu - cis tu - ae ra - di -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first five staves are for soprano, alto, and tenor parts, and the sixth staff is for the bass part. Each staff begins with a treble clef (except for the bass staff which has a bass clef) and a key signature of one flat (B-flat). The lyrics are in Latin and are repeated across the staves. The first five staves have a '21' in the left margin, indicating a specific measure or section. The lyrics are: 'e - mit - te coe - li - tus,'; 'cis tu - ae ra - di -'; 'mit - te coe - li - tus,'; 'mit - te coe - li - tus, lu - cis tu - ae ra - di -'; 'coe - li - tus, lu - cis'; and 'coe - li - tus, lu - cis tu - ae ra - di -'. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests.

25 lu - cis tu - ae ra - di -

25 um.

25 lu - cis tu - ae ra - di - um. Ve - ni

25 um, lu - cis tu - ae ra - di - um. Ve - ni pa -

25 tu - ae ra - di - um,

25 um, lu - cis tu - ae ra - di - um. Ve - ni

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an octave 8 below the staff, and the third pair (Bass 1 and Bass 2) uses bass clefs. The lyrics are in Latin and are distributed across the staves. The score includes various musical notations such as notes, rests, and a key signature change to one sharp (F#) in the third system.

29 um. Ve - ni pa - ter pau - pe - rum,

29 Ve - ni pa - ter pau - pe -

29 pa - ter, ve - ni pa - ter pau - pe - rum,

29 ter, ve - ni pa - ter pau - pe

29

29 pa - ter, ve - ni pa - ter pau - pe -

32 ve - ni pa - ter

32 rum,

32 ve - ni pa - ter pau - pe -

32 rum, ve -

32 ve - ni pa - ter pau -

32 rum, ve - ni da -

Detailed description: This is a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin. The first pair of staves (Soprano 1 and Alto 1) has the lyrics '32 ve - ni pa - ter'. The second pair (Soprano 2 and Alto 2) has '32 rum,'. The third pair (Soprano 3 and Alto 3) has '32 ve - ni pa - ter pau - pe -'. The fourth pair (Soprano 4 and Alto 4) has '32 rum, ve -'. The fifth pair (Soprano 5 and Alto 5) has '32 ve - ni pa - ter pau -'. The sixth pair (Soprano 6 and Alto 6) has '32 rum, ve - ni da -'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are some ties and slurs across measures.

34 pau - pe - rum, ve - ni da - tor mu - ne -

34 ve - ni da - tor mu - ne -

34 rum, ve - ni da - tor mu - ne -

8 34 ni da - tor mu - ne - rum,

8 34 pe - rum,

34 tor mu - ne - rum, ve - ni da - tor

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an '8' below the staff, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, starting with 'pau - pe - rum, ve - ni da - tor mu - ne -' and continuing across the staves. The score includes various musical notations such as notes, rests, and accidentals (a sharp sign in the second Tenor staff).

37 rum. ve - ni lu -

37 rum, ve - ni lu - men cor - di -

37 rum, ve - ni da - tor mu - ne - rum, ve -

37 ve - ni da - tor mu - ne - rum, ve - ni da - tor mu - ne -

37 ve - ni da - tor mu - ne - rum,

37 mu - ne - rum, ve - ni lu - men cor -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses a treble clef, the second pair (Tenor 1 and Tenor 2) uses a treble clef with an octave 8 below the staff, and the third pair (Bass 1 and Bass 2) uses a bass clef. The key signature has one flat (B-flat). The score consists of six staves, each with a vocal line and Latin lyrics. The lyrics are: 'rum. ve - ni lu -', 'rum, ve - ni lu - men cor - di -', 'rum, ve - ni da - tor mu - ne - rum, ve -', 've - ni da - tor mu - ne - rum, ve - ni da - tor mu - ne -', 've - ni da - tor mu - ne - rum,', and 'mu - ne - rum, ve - ni lu - men cor -'. The music features various note values including quarter, eighth, and half notes, as well as rests.

41 men cor - di - um, ve - ni lu - men cor -

41 um.

41 ni lu - men cor - di - um. Con -

41 rum, ve - ni lu - men cor -

41 ve - ni lu - men cor - di - um.

41 di - um, ve - ni lu - men cor - di - um.

45 di - um. Con - so - la - tor op -

45 Con - so - la - tor op -

45 so - la - tor op - ti - me,

45 di - um.

45 Con -

45 Con - so - la -

49 ti - me, con - so - la - tor op - ti -

49 ti - me,

49 con - so - la - tor op -

49 Con - so - la - tor op - ti -

49 so - la - tor op -

49 tor op - ti - me,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves with lyrics '49 ti - me, con - so - la - tor op - ti -'. The second system also has two staves with lyrics '49 ti - me,' and '49 con - so - la - tor op -'. The third system has two staves with lyrics '49 Con - so - la - tor op - ti -' and '49 so - la - tor op -'. The fourth system has two staves with lyrics '49 tor op - ti - me,'. The notation includes various musical symbols such as notes, rests, and accidentals.

52 me,

52 con - so - la - tor op - ti -

52 ti - me, con - so - la - tor op - ti - me, dul -

52 me, con so - la - tor op - ti - me,

52 ti - me, con - so -

52 con - so - la - tor op - ti - me,

56 dul - cis ho - spes, dul - cis ho - spes a -

56 me, dul - cis ho - spes,

56 cis ho - spes a - ni - mae, dul - cis ho - spes

56 dul - cis ho - spes a - ni - mae,

56 la - tor op - ti - me, dul -

56 dul - cis ho - spes, dul - cis

60 ni - mae,

60 dul - cis ho - spes a - ni - mae,

60 a - ni - mae, dul - cis ho - spes a - ni -

60 dul - cis ho - spes a -

60 cis ho - spes,

60 ho - spes a - ni - mae, dul - cis ho - spes a -

64 dul - cis ho - spes a - ni - mae,

64

64 mae, dul - cis ho - spes a -

64 ni - mae, dul - cis ho - spes a -

64 dul - cis ho - spes a - ni - mae,

64 ni - mae,

67 dul - ce re - fri - ge - ri -

67 dul - ce re - fri - ge - ri -

67 ni - mae, dul - ce re - fri - ge - ri -

67 ni - mae, dul - ce re - fri - ge - ri - um,

67

70 dul - ce re - tri - ge - ri - um.

70 dul - ce re - tri - ge - ri -

70 dul - ce re - tri - ge - ri - um.

70 um, dul - ce re - tri - ge - ri -

70 um.

70 um.

70 um.

73 la - bo - re re - qui - es, in la - bo - re

73 la - bo - re re - qui - es,

73 um. In la - bo - re

73 In la - bo - re re - qui - es, in la - bo - re,

73 um. In la - bo - re

73 In la - bo - re re - qui - es,

77 re - qui - es, in la - bo - re re -

77 in la - bo - re re - qui -

77 re - qui - es, in la - bo - re re - qui -

77 in la - bo - re re - qui - es, in

77 re - qui - es,

77 in la - bo - re re - qui - es, in

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The lyrics are in Latin, starting with 're - qui - es, in la - bo - re re -' and continuing with 'qui -', 'qui - es, in', 'qui - es,', and 'qui - es, in'. The score includes various musical notations such as notes, rests, and accidentals (a B-flat and a sharp sign).

81 æ - stu tem - pe - ri - es,

84 es,

84 ri - es,

84 in æ - stu tem - pe - ri - es, in æ -

84 es, tem - pe - ri - es,

84 es, in æ - stu tem - pe -

84 in æ - stu tem - pe - ri -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second of two alto staves, and the third of two bass staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin and are distributed across the staves. The first staff begins with a measure rest followed by a half note. The second staff begins with a quarter note. The third staff begins with a quarter rest. The fourth staff begins with a quarter note. The fifth staff begins with a quarter note. The sixth staff begins with a quarter rest. The lyrics are: 'es,' (Soprano 1), 'ri - es,' (Soprano 2), 'in æ - stu tem - pe - ri - es, in æ -' (Alto 1), 'es, tem - pe - ri - es,' (Alto 2), 'es, in æ - stu tem - pe -' (Bass 1), and 'in æ - stu tem - pe - ri -' (Bass 2).

87 in ae - stu tem -

87 in ae - stu tem - pe ri -

87 stu tem - pe - ri - es, in

87 in fle - tu

87 ri - es,

87 es,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system contains the first two staves, the second system contains the next two, and the third system contains the final two. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin and are written below the staves. The score includes various musical notations such as notes, rests, and slurs. The lyrics are: 'in ae - stu tem -', 'in ae - stu tem - pe ri -', 'stu tem - pe - ri - es, in', 'in fle - tu', 'ri - es,', and 'es,'.

90 pe-ri-es, in fle-tu so-la-ti-um, so-la-ti-

90 es, in fle-tu-

90 fle-tu so-la-ti-um, in fle-tu

90 so-la-ti-um, in fle-tu so-

90 in ae-stu tem-pe-ri-es,

90 in fle-tu so-la-ti-um, so-

94 um, in fle - tu so - la -

94 so - la - ti - um,

94 so - la - ti - um, so - la - ti - um,

94 la - ti - um, so - la -

94 in fle - tu

94 la - ti - um, in fle - tu so -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two treble clefs, the second of two treble clefs, and the third of a treble and a bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics '94 um, in fle - tu so - la -'. The second staff has '94 so - la - ti - um,'. The third staff has '94 so - la - ti - um, so - la - ti - um,'. The fourth staff has '94 la - ti - um, so - la -'. The fifth staff has '94 in fle - tu'. The sixth staff has '94 la - ti - um, in fle - tu so -'. There are various musical notations including notes, rests, and a fermata over the final note of the first staff.

97 ti - um, so - la - ti - um,

97 in fle - tu so - la - ti -

97 in fle - tu so - la - ti - um, in fle -

97 ti - um, in fle - tu so - la - ti -

97 so - la - ti - um, in

97 la - ti - um, so - la - ti - um,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair uses treble clefs, the second pair uses alto clefs (C-clefs on the third line), and the third pair uses a bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, with hyphens indicating syllables across measures. The score consists of six staves, each with a vocal line and its corresponding lyrics. The lyrics are: 'ti - um, so - la - ti - um,'; 'in fle - tu so - la - ti -'; 'in fle - tu so - la - ti - um, in fle -'; 'ti - um, in fle - tu so - la - ti -'; 'so - la - ti - um, in'; and 'la - ti - um, so - la - ti - um,'.

101 in fle - tu so - la - ti - um, so -

101 um, in fle - tu so -

101 tu so - la - ti - um, in fle -

101 um, so - la - ti - um, in fle - tu so -

101 fle - tu so - la - ti - um.

101 so - la - ti - um, in fle - tu so -

Secunda pars

105 la - ti - um. O lux be -

105 la - ti - um.

105 tu so - la - ti - um. O lux be - a - tis - si -

105 la - ti - um. O lux be -

105

105 la - ti - um. O lux be -

Detailed description: The image shows a musical score for a six-part setting of a Latin text. The title 'Secunda pars' is centered at the top. The score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below each staff. The first staff begins with a measure rest followed by a half note G4. The second staff begins with a measure rest followed by a half note F4. The third staff begins with a measure rest followed by a half note E4. The fourth staff begins with a measure rest followed by a half note D4. The fifth staff begins with a measure rest followed by a half note C4. The sixth staff begins with a measure rest followed by a half note B3. The lyrics are: '105 la - ti - um. O lux be -', '105 la - ti - um.', '105 tu so - la - ti - um. O lux be - a - tis - si -', '105 la - ti - um. O lux be -', '105', and '105 la - ti - um. O lux be -'. The text is in a Gothic-style font.

110 a - tis - si - ma, o

110 O lux be -

110 ma, o lux be - a -

110 a - tis - si - ma, o lux be -

110

110 a - tis - si - ma, o lux be -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system (top two staves) has a treble clef and a key signature of one flat (B-flat). The second system (middle two staves) has a treble clef and a key signature of one flat. The third system (bottom two staves) has a bass clef and a key signature of one flat. The lyrics are in Latin and are distributed across the staves. The first system contains the lyrics 'a - tis - si - ma, o'. The second system contains 'O lux be -'. The third system contains 'ma, o lux be - a -'. The fourth system contains 'a - tis - si - ma, o lux be -'. The fifth system contains '110'. The sixth system contains '110 a - tis - si - ma, o lux be -'. The number '110' appears at the beginning of the first, second, third, fourth, and sixth systems.

114 lux be - a - tis - si - ma,

114 a - tis - si - ma,

114 tis - si - ma, o lux be -

114 a - tis - si - ma.

114 O lux be - a -

114 a - tis - si - ma, be - a - tis - si - ma,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of a soprano and an alto staff. The second system consists of a tenor and a bass staff. The third system consists of a contralto and a bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are printed below each staff. The score includes various musical notations such as notes, rests, and a fermata. A small 'b' symbol is placed above the first staff in the first system.

118 re - ple cor - dis in - ti - ma, re -

118 re - ple cor - dis

118 a - tis - si - ma, re -

118 re - ple cor - dis

118 tis - si - ma,

118 re - ple cor - dis in - ti - ma,

The musical score consists of six staves, each with a vocal line and Latin lyrics. The first five staves are in treble clef, and the sixth is in bass clef. The lyrics are: 118 re - ple cor - dis in - ti - ma, re -; 118 re - ple cor - dis; 118 a - tis - si - ma, re -; 118 re - ple cor - dis; 118 tis - si - ma,; 118 re - ple cor - dis in - ti - ma,.

122 ple cor - dis in ti - ma,

122 in - ti - ma,

122 ple cor - dis in -

122 in - ti - ma, re - ple cor - dis

122 re - ple cor - dis

122 re -

The musical score consists of six staves, each with a vocal line and Latin lyrics. The first five staves are in treble clef, and the sixth is in bass clef. The lyrics are: 'ple cor - dis in ti - ma,' (Staff 1), 'in - ti - ma,' (Staff 2), 'ple cor - dis in -' (Staff 3), 'in - ti - ma, re - ple cor - dis' (Staff 4), 're - ple cor - dis' (Staff 5), and 're -' (Staff 6). The number '122' is printed at the beginning of each staff.

125 tu -

125

125 ti - ma, tu - o - rum

125 in - ti - ma, tu - o -

125 in ti - ma,

125 ple cor - dis in - ti - ma tu - o -

Detailed description: This is a musical score for six voices, arranged in three pairs. The top pair consists of two staves with treble clefs and a key signature of one flat (B-flat). The middle pair consists of two staves with treble clefs and a key signature of one flat. The bottom pair consists of two staves with a soprano staff (treble clef, one flat) and a bass staff (bass clef, one flat). The lyrics are in Latin and are distributed across the staves. The score includes various musical notations such as notes, rests, and slurs. The lyrics are: 'tu -', 'ti - ma, tu - o - rum', 'in - ti - ma, tu - o -', 'in ti - ma,', and 'ple cor - dis in - ti - ma tu - o -'.

128 o - - rum fi - de - li - um, fi - de - -

128 tu - o - - rum fi - de - li - um,

128 fi - de - li - um, fi - de - li - um tu -

128 rum fi - de - li - um, tu - o - - rum

128 tu - o - -

128 rum fi - de - li - um, tu - o - - rum fi - de - li -

132 li - um. Si - ne tu - o nu - mi -

132 si - ne tu - o nu -

132 o - rum fi - de - li - um. Si - ne

132 li - de - li - um. Si - ne tu - o nu -

132 rum fi - de - li - um.

132 um, fi - de - li - um. Si -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The score includes various musical notations such as notes, rests, and accidentals (sharps and flats). The lyrics are aligned with the corresponding musical staves.

136 ne tu - o nu - mi - ne, ni hil est

136 Si - ne tu - o nu - mi - ne,

136 mi - ne, si - ne tu - o nu - mi - ne,

136 tu - o nu - mi - ne, si - ne tu - o nu - mi -

136 mi - ne, ni -

136 ne, si - ne tu - o nu -

136

140 mi - ne, ni - hil est in ho - mi - ne, ni -

140 hil est in ho - mi - ne, ni - hil est in

140 ne ni - hil est in ho - mi - ne, ni -

140 ni - hil est in ho -

140 ni - hil est

140 in ho - mi - ne, ni - hil est

Detailed description: This is a musical score for six voices, arranged in three pairs. The first five staves are in treble clef, and the sixth staff is in bass clef. The music is in a key with one flat (B-flat). The lyrics are in Latin and are distributed across the staves. The first staff begins with a measure rest followed by the lyrics. The second staff continues the lyrics. The third staff continues the lyrics. The fourth staff continues the lyrics. The fifth staff continues the lyrics. The sixth staff continues the lyrics. The lyrics are: mi - ne, ni - hil est in ho - mi - ne, ni -; hil est in ho - mi - ne, ni - hil est in; ne ni - hil est in ho - mi - ne, ni -; ni - hil est in ho -; ni - hil est; in ho - mi - ne, ni - hil est.

144 hil est in no - xi - um. La - va

144 no - xi - um.

144 hil est in no - xi - um. La - va quod est sor - di -

144 mi - ne, ni - hil est in no - xi - um. La -

144 in ho - mi - ne, ni - hil est in no - xi -

144 in no - xi - um, ni - hil est in no - xi -

Detailed description: The image shows a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in a single system with six staves. The lyrics are in Latin and are aligned with the notes. The score includes various musical notations such as clefs, key signatures, and note values. The lyrics are: '144 hil est in no - xi - um. La - va', '144 no - xi - um.', '144 hil est in no - xi - um. La - va quod est sor - di -', '144 mi - ne, ni - hil est in no - xi - um. La -', '144 in ho - mi - ne, ni - hil est in no - xi -', and '144 in no - xi - um, ni - hil est in no - xi -'.

148 quod est sor - di - um, la - va quod est sor -

148 La - va quod est sor - di -

148 um, la - va quod est sor -

148 va quod est sor - di - um, quod est

148 um.

148 um. La - va

151 di - um, ri - ga quod est a -

151 um, ri - ga

151 di - um, ri - ga quod est a - ri - dum,

151 sor - di - um, ri - ga quod est a - ri - dum,

151 La - va quod est sor - di - um,

151 quod est sor - di - um, ri - ga quod

155 ri - dum, sa - na quod est sau - ti -

155 quod est a - ri - dum, sa - na quod

155 sa - na quod

155 sa - na quod est sau - ti - um,

155 ri - ga

155 est a - ri - dum, sa -

158 um, sa - na quod est sau - ti - um.

158 est sau - ti - um.

158 est sau - ti - um. Fle -

158 sa - na quod

158 quod est a - ri - dum, sa - na quod

158 na quod est sau - ti - um, sa -

161 Fle - cte quod est re - gi -

161 Fle - cte quod est ri -

161 cte quod est ri -

161 est sau - ti - um, fle - cte

161 est sau - ti - um.

161 na quod est sau - ti - um.

164 dum, fle - cte quod est ri -

164 gi - dum,

164 gi - dum, fle - cte quod est

164 quod est ri - gi - dum, fo - ve

164 Fle - cte quod est ri -

164 Fle - cte quod est ri - gi - dum,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The second system consists of two treble clef staves, with an '8' (octave) marking below the first staff. The third system consists of one treble clef staff and one bass clef staff, both with an '8' (octave) marking below the first staff. The lyrics are in Latin and are distributed across the staves, with some lines starting at measure 164. The lyrics are: 'dum, fle - cte quod est ri -', 'gi - dum,', 'gi - dum, fle - cte quod est', 'quod est ri - gi - dum, fo - ve', 'Fle - cte quod est ri -', and 'Fle - cte quod est ri - gi - dum,'.

167 gi - dum, fo - ve quod est fri - gi -

167 fo - ve quod est fri -

167 ri - gi - dum, fo - ve quod est fri - gi -

167 quod est fri - gi - dum, fo - ve quod

167 gi - dum,

167 fo - ve quod est fri - gi -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves, each with a treble clef. The second system also consists of two staves with treble clefs. The third system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The lyrics are distributed across the staves, with some staves having multiple lines of lyrics. The number 167 is printed at the beginning of each staff.

170 dum, re - ge quod est de - vi - um,

170 gi - um, re - ge quod est de - vi -

170 dum, fo - ve quod est fri - gi -

170 est fri - gi - dum, re -

170 fo - ve quod est fri -

170 dum, re - ge quod est

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are in Latin and are distributed across the staves. The first line of music corresponds to the first soprano staff, the second line to the second soprano staff, the third line to the first alto staff, the fourth line to the second alto staff, the fifth line to the first bass staff, and the sixth line to the second bass staff. The lyrics are: 170 dum, re - ge quod est de - vi - um, (Soprano 1); 170 gi - um, re - ge quod est de - vi - (Soprano 2); 170 dum, fo - ve quod est fri - gi - (Alto 1); 170 est fri - gi - dum, re - (Alto 2); 170 fo - ve quod est fri - (Bass 1); 170 dum, re - ge quod est (Bass 2).

173 re - ge quod est de - vi -

173 um.

173 dum, re - ge quod est de -

173 ge quod est de - vi - um. Da

173 gi - dum, re - ge quod est de - vi - um.

173 de - vi - um, re - ge quod est de - vi -

177 um. Da tu - is fi - de - li - bus,

177 Da

177 vi - um. Da tu - is fi -

177 tu - is fi - de - li - bus, fi -

177 um. Da tu - is fi - de - li - bus,

181 tu - is fi - de - li - bus,

181 tu - is fi - de - li -

181 de - li - bus, da tu - is fi - de - li - bus,

181 de - li - bus, da tu - is fi - de - li - bus, in

181 Da tu -

181 da tu - is fi - de - li - bus,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The second system also consists of two treble clef staves. The third system consists of one treble clef staff and one bass clef staff. The lyrics are in Latin and are written below the staves. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: '181 tu - is fi - de - li - bus,'; '181 tu - is fi - de - li -'; '181 de - li - bus, da tu - is fi - de - li - bus,'; '181 de - li - bus, da tu - is fi - de - li - bus, in'; '181 Da tu -'; '181 da tu - is fi - de - li - bus,'.

185 in te con - fi - den - ti - bus

185 bus in te con - fi - den - ti - bus

185 in te con - fi - den - ti -

185 te con - fi - den - ti - bus, in te

185 is fi - de - li - bus, in

185 in te con - fi -

189 sa - crum sep - te - na - ri -

189 sa - crum sep - te - na -

189 bus, in te con - fi - den - ti - bus

189 con - fi - den - ti - bus sa - crum sep - te -

189 te con - fi - den - ti - bus

189 den - ti - bus, con - fi - den - ti - bus sa - crum sep -

Detailed description: This is a musical score for six voices, arranged in three pairs of staves. The first two staves are for Soprano and Alto, the middle two for Tenor and Bass, and the bottom staff is for a Bass line. The music is in a key with one flat (B-flat) and 4/4 time. The lyrics are in Latin. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 189 sa - crum sep - te - na - ri -; 189 sa - crum sep - te - na -; 189 bus, in te con - fi - den - ti - bus; 189 con - fi - den - ti - bus sa - crum sep - te -; 189 te con - fi - den - ti - bus; 189 den - ti - bus, con - fi - den - ti - bus sa - crum sep -.

193 um. Da vir - tu - tis

193 ri - um. Da

193 sa - crum sep - te - na - ri - um. Da

193 na - ri - um, sa - crum sep - te - na - ri - um. Da

193 sa - crum sep - te - na - ri -

193 te - na - ri - um, sa - crum sep - te - na - ri - um.

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a single system with a brace on the left. The lyrics are in Latin and are aligned with the notes. The score includes various musical notations such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: 'um. Da vir - tu - tis', 'ri - um. Da', 'sa - crum sep - te - na - ri - um. Da', 'na - ri - um, sa - crum sep - te - na - ri - um. Da', 'sa - crum sep - te - na - ri -', and 'te - na - ri - um, sa - crum sep - te - na - ri - um.'.

197 me - ri - tum, da vir - tu - tis

197 vir - tu - tis me - ri - tum,

197 vir - tu - tis me - ri -

197 vir - tu - tis me - ri - tum, da vir - tu - tis

197 um. Da

197 Da vir - tu - tis me - ri -

200 me - ri - tum, da sa - lu - tis ex -

200 da vir - tu - tis ex - i - tum,

200 tum, da sa - lu - tis e - xi - tum, da

200 me - ri - tum, da sa - lu - tis e - xi -

200 vir - tu - tis me - ri - tum, da

200 tum, da sa - lu - tis ex - i - tum,

204 i - tum, da pe - ren -

204 da

204 sa - lu - tis ex - i - tum,

204 tum, da sa - lu - tis ex - i -

204 sa - lu - tis ex - i - tum,

204 da sa - lu - tis e - xi - tum, da

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin and are printed below each staff. The score begins at measure 204. The first soprano part has a melodic line with a half note, a quarter note, and a half note. The first alto part has a whole note. The first bass part has a half note, a quarter note, and a half note. The second soprano part has a whole note. The second alto part has a half note, a quarter note, and a half note. The second bass part has a half note, a quarter note, and a half note. The third soprano part has a half note, a quarter note, and a half note. The third alto part has a half note, a quarter note, and a half note. The third bass part has a half note, a quarter note, and a half note. The lyrics are: 'i - tum, da pe - ren -' for the first pair, 'da' for the second pair, 'sa - lu - tis ex - i - tum,' for the third pair, 'tum, da sa - lu - tis ex - i -' for the fourth pair, 'sa - lu - tis ex - i - tum,' for the fifth pair, and 'da sa - lu - tis e - xi - tum, da' for the sixth pair.

207 ne gau - di - um, da

207 pe - ren - ne gau - di - um,

207 da pe - ren - ne gau - di - um,

207 tum,

207 da

207 pe - ren - ne gau - di - um, da

210 pe - ren - ne gau - di - um, da

210 da pe - ren - ne

210 da pe -

210 da pe - ren - ne gau - di - um, da

210 pe - ren - ne gau - di - um,

210 pe - ren - ne gau - di - um,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an '8' below them, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and 4/4 time. The lyrics are in Latin, starting at measure 210. The lyrics for each voice part are: Soprano: 'pe - ren - ne gau - di - um, da'; Alto: 'da pe - ren - ne'; Tenor 1: 'da pe -'; Tenor 2: 'da pe - ren - ne gau - di - um, da'; Bass 1: 'pe - ren - ne gau - di - um,'; Bass 2: 'pe - ren - ne gau - di - um,'.

213 pe - ren - ne gau - di - um. A -

213 gau - di - um. A -

213 ren - ne gau - di - um, da pe - ren - ne gau - di - um.

213 pe - ren - ne gau - di - um, da pe - ren - ne

213 da pe - ren - ne gau - di -

213 da pe - ren - ne gau - di - um.

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an '8' below them, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, with hyphens indicating syllables across measures. The score consists of six staves, each with a vocal line and its corresponding lyrics. The lyrics are: 'pe - ren - ne gau - di - um. A -', 'gau - di - um. A -', 'ren - ne gau - di - um, da pe - ren - ne gau - di - um.', 'pe - ren - ne gau - di - um, da pe - ren - ne', 'da pe - ren - ne gau - di -', and 'da pe - ren - ne gau - di - um.'.

217 men. A -

217 men. A -

217 A - [men. A] - men.

217 gau - di - um. A -

217 um. A -

217 A -

Detailed description: This musical score is for six voices, arranged in three pairs. The first pair (Soprano and Alto) has lyrics 'men.' and 'A' in measure 217, with a fermata over the 'A' in measure 218. The second pair (Tenor and Bass) has lyrics 'men.' and 'A' in measure 217, with a fermata over the 'A' in measure 218. The third pair (Soprano and Alto) has lyrics 'A' and '[men. A]' in measure 217, with a fermata over the 'A' in measure 218. The fourth pair (Tenor and Bass) has lyrics 'gau - di - um.' and 'A' in measure 217, with a fermata over the 'A' in measure 218. The fifth pair (Soprano and Alto) has lyrics 'um.' and 'A' in measure 217, with a fermata over the 'A' in measure 218. The sixth pair (Tenor and Bass) has lyrics 'A' in measure 217, with a fermata over the 'A' in measure 218. The score is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and fermatas.

220 men.

220 men.

220

220 men.

220 men.

220 men.

220 men.

Detailed description: This image shows a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part, both written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The bottom-most part is a bass line written on a five-line staff with a bass clef and the same key signature. The score covers measures 220 and 221. In measure 220, all six voices have a whole note. In measure 221, all six voices have a half note. The lyrics 'men.' are written below the first five staves in measure 220. The tempo marking '220' is placed at the beginning of each staff in measure 220. The bottom-most staff has a tempo marking '220' in measure 220 and the lyrics 'men.' in measure 221.

Alma redemptoris mater: Antiphon

*Alma Redemptoris Mater, quae pervia coeli porta manes, et stella maris
succurre cadenti, surgere qui curat populo;*

Loving Mother of the Redeemer, who remains the accessible Gateway of
Heaven, and Star of the Sea, give succour to a fallen people that strives to
rise;

*Tu quae genuisti natura mirante, tuum sanctum Genitorem, Virgo prius ac
posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.*

O Thou who begot thy holy Creator, while all nature marvelled, virgin
before and after, receiving that "Ave" from the mouth of Gabriel, have
mercy on sinners.

Alma redemptoris mater

Prima pars [♩ = 72]

Cantus
(Soprano)

1 Al - ma, al -

Quintus
(Alto I)

1

Altus
(Alto II)

1 Al - ma Re - dem -

Sextus
(Tenor I)

1 Al -

Tenor
(Tenor II)

1

Bassus
(Bass)

1 Al -

5 ma,

5 Al -

5 pto - ris Ma - ter, al -

8
5 ma Re - dem - pto - ris Ma - ter, al -

8
5 Al - ma,

5 ma Re - dem - pto - ris Ma - ter,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The first staff has a melodic line with lyrics 'ma,' and a '5' below it. The second staff has a sustained note with lyrics 'Al -' and a '5' below it. The second system also has two treble clef staves. The first staff has a melodic line with lyrics 'pto - ris Ma - ter, al -' and a '5' below it. The second staff has a melodic line with lyrics 'ma Re - dem - pto - ris Ma - ter, al -' and an '8' above and '5' below it. The third system has two staves. The first is a treble clef staff with a sustained note and lyrics 'Al - ma,' with an '8' above and '5' below it. The second is a bass clef staff with a melodic line and lyrics 'ma Re - dem - pto - ris Ma - ter,' with a '5' below it. The music is in a key with one flat (B-flat) and a common time signature.

10 al -

10 ma,

10 ma Re - dem - pto - ris Ma -

8
10 ma Re - dem - pto - ris

8
10 al -

10 al - ma,

Detailed description: This musical score is for six voices, arranged in three pairs. The top pair consists of two soprano staves, the middle pair of two alto staves, and the bottom pair of two bass staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin. The first soprano part has a long rest followed by 'al -'. The first alto part has a long rest followed by 'ma,'. The second soprano part has a melodic line with lyrics 'ma Re - dem - pto - ris Ma -'. The second alto part has a melodic line with lyrics 'ma Re - dem - pto - ris'. The first bass part has a long rest followed by 'al -'. The first tenor part has a melodic line with lyrics 'al -'. The second bass part has a melodic line with lyrics 'ma,'. There are various musical markings including slurs, ties, and dynamic markings like '8' and '10'.

13 ma

13 al

13 ter al - ma Re - dem - pto - ris

13 Ma - ter, Re - dem - pto - ris Ma -

13 ma

13 al -

17 Re - dem - pto - ris Ma -

17 ma

17 Ma - ter, Re - dem - pto - ris Ma -

8
17 ter, Re - dem - pto -

8
17 Re - dem - pto -

17 ma Re - dem - pto - ris Ma - ter,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves, with the first staff starting at measure 17 and the second staff starting at measure 17. The second system also consists of two staves, with the first staff starting at measure 17 and the second staff starting at measure 8. The third system consists of two staves, with the first staff starting at measure 17 and the second staff starting at measure 8. The lyrics are: 17 Re - dem - pto - ris Ma - (first staff), 17 ma (second staff), 17 Ma - ter, Re - dem - pto - ris Ma - (third staff), 8 ter, Re - dem - pto - (fourth staff), 8 Re - dem - pto - (fifth staff), 17 ma Re - dem - pto - ris Ma - ter, (sixth staff).

21 ter, Re - dem - pto -

21 Re - dem - pto -

21 ter, Re - dem - pto - ris Ma -

21 ris Ma -

21 ris Ma - ter,

21 Re - dem - pto - ris Ma -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (top two staves) uses treble clefs and a key signature of one flat (B-flat). The second pair (middle two staves) uses treble clefs and a key signature of one flat. The third pair (bottom two staves) uses a bass clef and a key signature of one flat. The lyrics are in Latin and are distributed across the staves. The first staff begins with a measure rest followed by a half note. The second staff has a measure rest followed by a half note. The third staff begins with a half note. The fourth staff has a measure rest followed by a half note. The fifth staff begins with a half note. The sixth staff has a measure rest followed by a half note. The lyrics are: 'ter, Re - dem - pto -', 'Re - dem - pto -', 'ter, Re - dem - pto - ris Ma -', 'ris Ma -', 'ris Ma - ter,', and 'Re - dem - pto - ris Ma -'.

24 ris Ma - ter, [Re - dem -

24 ris Ma - ter,

24 ter, Re - dem -

24 ter, Re - dem - pto - ris Ma -

24 Re - dem - pto - ris

24 ter, Re - dem -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an '8' below the staff, and the third pair (Bass 1 and Bass 2) uses bass clefs. The key signature has one flat (B-flat). The lyrics are in Latin. The first staff (Soprano) begins with a measure rest, followed by 'ris Ma - ter, [Re - dem -'. The second staff (Alto) begins with 'ris Ma - ter,'. The third staff (Tenor 1) begins with 'ter, Re - dem -'. The fourth staff (Tenor 2) begins with 'ter, Re - dem - pto - ris Ma -'. The fifth staff (Bass 1) begins with 'Re - dem - pto - ris'. The sixth staff (Bass 2) begins with 'ter, Re - dem -'. There are various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests.

27 pto - ris Ma - ter] Re - dem - pto -

27 Re - dem - pto - ris Ma -

27 pto - ris Ma - ter, Re - dem - pto -

27 ter, Re - dem - pto - ris Ma - ter, Re -

27 Ma - ter,

27 pto - ris Ma - ter,

Detailed description: This is a musical score for six voices, arranged in three pairs (Soprano/Alto, Tenor 1/Tenor 2, and Bass 1/Bass 2). The music is written in a single system with six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin and are distributed across the staves. The score begins at measure 27. The lyrics are: pto - ris Ma - ter] Re - dem - pto - (Soprano), Re - dem - pto - ris Ma - (Alto), pto - ris Ma - ter, Re - dem - pto - (Tenor 1), ter, Re - dem - pto - ris Ma - ter, Re - (Tenor 2), Ma - ter, (Bass 1), and pto - ris Ma - ter, (Bass 2). The music features various note values including half notes, quarter notes, eighth notes, and sixteenth notes, with some measures containing rests.

31 ris Ma -

31 ter,

31 ris Ma - ter,

31 dem - pto - ris Ma -

31

31 Re - dem - pto - ris Ma -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves; the top staff has a treble clef and the bottom staff has a soprano clef. The second system also has two staves with the same clefs. The third system has two staves, with the top staff in treble clef and the bottom staff in bass clef. The lyrics are distributed across the staves: the first staff of the first system has 'ris Ma -', the second staff has 'ter,', the third staff has 'ris Ma - ter,', the fourth staff has 'dem - pto - ris Ma -', the fifth staff is empty, and the sixth staff has 'Re - dem - pto - ris Ma -'. The number '31' appears at the beginning of each staff.

34 ter, quae per - vi - a coe -

34

34 quae per - vi - a coe -

34 ter, quae per - vi - a coe -

34 quae per -

34 ter, quae per - vi -

37 li, quae

37 quae per - vi - a

37 li por - ta ma - nes, por -

8
37 li, quae per - vi - a coe -

8
37 vi - a coe - li,

37 a coe - li - por - ta ma - nes, quae

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The second system consists of two treble clef staves, with an '8' indicating an octave shift for the lower voice. The third system consists of one treble clef staff and one bass clef staff, with an '8' indicating an octave shift for the lower voice. The lyrics are in Latin and are written below the corresponding staves. The score includes various musical notations such as notes, rests, and slurs.

41 per - vi - a coe - li por -

41 coe - li,

41 ta ma - nes, por - ta

8
41 li, por -

8
41 por -

41 per - vi - a coe - li por -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) has lyrics 'per - vi - a coe - li por -'. The second pair (Tenor 1 and Tenor 2) has lyrics 'coe - li,' and 'ta ma - nes, por - ta'. The third pair (Bass 1 and Bass 2) has lyrics 'li, por -' and 'por -'. The score includes musical notation with treble and bass clefs, a key signature of one flat, and various note values and rests. Measure numbers 41 and 42 are indicated at the start of each staff.

44 ta ma - nes, por - ta ma -

44 por -

44 ma - nes, por -

8
44 ta ma - nes,

8
44 ta ma -

44 ta ma - nes,

44 ta ma - nes,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an octave 8 below the staff, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are in Portuguese and are distributed across the staves. The first staff has the lyrics '44 ta ma - nes, por - ta ma -'. The second staff has '44 por -'. The third staff has '44 ma - nes, por -'. The fourth staff has '8 44 ta ma - nes,'. The fifth staff has '8 44 ta ma -'. The sixth staff has '44 ta ma - nes,'. The seventh staff has '44 ta ma - nes,'.

47 nes, por - ta ma - nes, et

47 ta ma -

47 ta ma - nes, por - ta ma -

8
47 por - ta ma - nes,

8
47 nes,

47 por - ta ma - nes, et

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an octave 8 below the staff, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and 4/4 time. The lyrics are in Latin: 'nes, por - ta ma - nes, et'. The score shows measures 47 through 50. The Soprano and Alto parts have melodic lines with some rests. The Tenor and Bass parts provide harmonic support with longer note values and rests.

50 stel - la ma - ris,

50 nes,

50 nes, et stel - la ma -

50 et stel - la ma - ris, et

50 et stel - la - ma -

50 stel - la ma - ris

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) has lyrics 'stel - la ma - ris,'. The second pair (Tenor 1 and Tenor 2) has lyrics 'nes,'. The third pair (Bass 1 and Bass 2) has lyrics 'nes, et stel - la ma -'. The fourth pair (Soprano and Alto) has lyrics 'et stel - la ma - ris, et'. The fifth pair (Tenor 1 and Tenor 2) has lyrics 'et stel - la - ma -'. The sixth pair (Bass 1 and Bass 2) has lyrics 'stel - la ma - ris'. The score includes various musical notations such as treble and bass clefs, key signatures, and note values.

54 et stel -

54 et stel - la ma -

54 ris, et stel - la ma -

8
54 stel - la ma - ris,

8
54 ris, et stel -

54 et stel - la ma - ris,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in French and appear to be a liturgical or religious text. The first system has two staves, each starting with a treble clef and a key signature of one flat. The second system also has two staves with treble clefs and one flat. The third system has two staves, each starting with a bass clef and a key signature of one flat. The lyrics are distributed across the staves, with some staves having multiple lines of lyrics. The number 54 is printed at the beginning of each staff, and the number 8 is printed below the first staff of the second and third systems. The lyrics are: 'et stel -', 'et stel - la ma -', 'ris, et stel - la ma -', 'stel - la ma - ris,', 'ris, et stel -', and 'et stel - la ma - ris,'.

57 la ma - ris, et stel - la ma -

57 ris, et stel - la ma -

57 ris, et stel - la ma -

57 et stel - la ma - ris suc -

57 la ma - ris,

57 et stel - la ma -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an '8' indicating an octave lower, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The score shows measures 57 through 60. The lyrics are: 'la ma - ris, et stel - la ma -' (Soprano), 'ris, et stel - la ma -' (Alto), 'ris, et stel - la ma -' (Tenor 1), 'et stel - la ma - ris suc -' (Tenor 2), 'la ma - ris,' (Bass 1), and 'et stel - la ma -' (Bass 2).

61 ris, suc - cur - re ca - den - ti, su -

61 ris,

61 ris, suc - cu - re ca - den -

61 cur - re ca - den - ti, suc - cu - re

61 suc - cur - re ca - den -

61 ris suc - cur - re ca - den - ti,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (top two staves) has lyrics 'ris, suc - cur - re ca - den - ti, su -'. The second pair (middle two staves) has lyrics 'ris,' and 'ris, suc - cu - re ca - den -'. The third pair (bottom two staves) has lyrics 'cur - re ca - den - ti, suc - cu - re', 'suc - cur - re ca - den -', and 'ris suc - cur - re ca - den - ti,'. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and phrasing slurs. The number '61' appears at the beginning of each line of lyrics.

65 cur - re ca - den - ti, suc - cur - re ca -

65 suc - cur - re ca - den - ti,

65 ti, suc - cur - re ca - den -

65 ca - den - ti,

65 ti, suc - cur - re ca - den -

65 suc - cur - re ca - den - ti,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an 8va (octave) marking, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, with the phrase 'succurre cadenti' repeated across the staves. The number '65' is printed at the beginning of each line of music.

69 den - ti, suc - cu - re ca - den - ti,

69 suc - cur - re ca - den - ti,

69 ti, sur - ge - re

69 suc - cu - re ca - den - ti, sur - ge - re

69 ti,

69 suc - cur - re ca - den - ti, ca - den - ti,

The musical score consists of six staves, each with a vocal line and Latin lyrics. The first five staves are in treble clef, and the sixth is in bass clef. The lyrics are: 69 den - ti, suc - cu - re ca - den - ti, 69 suc - cur - re ca - den - ti, 69 ti, sur - ge - re 69 suc - cu - re ca - den - ti, sur - ge - re 69 ti, 69 suc - cur - re ca - den - ti, ca - den - ti,.

73 sur - ge - re qui - cu - rat po - pu - lo, po -

73 sur -

73 qui cu - rat po - pu - lo,

73 qui cu - rat po - pu - lo,

73 sur - ge - re qui cu - rat

73 sur - ge - re qui cu - rat po -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) has lyrics 'sur - ge - re qui - cu - rat po - pu - lo, po -'. The second pair (Tenor 1 and Tenor 2) has lyrics 'sur -' and 'qui cu - rat po - pu - lo,'. The third pair (Bass 1 and Bass 2) has lyrics 'sur - ge - re qui cu - rat' and 'sur - ge - re qui cu - rat po -'. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and a fermata over the final note of the third pair.

77 pu - lo, sur - ge - re qui cu - rat

77 ge - re qui cu - rat po - pu -

77 sur - ge - re qui cu - rat po - pu -

8
77 sur - ge - re qui cu - rat

8
77 po - pu - lo,

77 pu - lo, sur - ge - re qui

Detailed description: This is a musical score for six voices, arranged in three pairs (Soprano/Alto, Tenor 1/Tenor 2, and Bass 1/Bass 2). The music is in a key with one flat (B-flat) and 4/4 time. The lyrics are in Latin. The score consists of six staves. The first five staves are for the vocal parts, and the sixth is for the basso continuo. The lyrics are: 'pu - lo, sur - ge - re qui cu - rat' (first line), 'ge - re qui cu - rat po - pu -' (second line), 'sur - ge - re qui cu - rat po - pu -' (third line), 'sur - ge - re qui cu - rat' (fourth line), 'po - pu - lo,' (fifth line), and 'pu - lo, sur - ge - re qui' (sixth line). The number 77 is written at the beginning of each vocal line, and the number 8 is written at the beginning of the fourth and fifth staves. The music features various note values, including quarter, eighth, and half notes, as well as rests. There are also some ties and slurs.

81 po - pu - lo, sur - ge - re qui cu - rat po -

81 lo, sur -

81 lo, sur - ge - re qui cu - rat po - pu - lo,

81 po - pu - lo, sur - ge - re qui cu - rat po - pu -

81 sur - ge - re qui cu - rat

81 cu - rat po - pu - lo, sur - ge - re qui cu - rat po -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves with lyrics '81 po - pu - lo, sur - ge - re qui cu - rat po -'. The second system also has two staves with lyrics '81 lo, sur -'. The third system has two staves with lyrics '81 lo, sur - ge - re qui cu - rat po - pu - lo,'. The fourth system has two staves with lyrics '81 po - pu - lo, sur - ge - re qui cu - rat po - pu -'. The fifth system has two staves with lyrics '81 sur - ge - re qui cu - rat'. The sixth system has two staves with lyrics '81 cu - rat po - pu - lo, sur - ge - re qui cu - rat po -'. The music features various note values including quarter, eighth, and half notes, as well as rests. Some notes are beamed together, and there are some slurs over phrases.

85 pu - lo, sur - ge - re qui cu -

85 ge - re qui cu - rat po - pu -

85 sur - ge - re qui cu - rat po - pu -

85 lo, sur - ge - re qui cu -

85 po - pu - lo;

85 pu - lo, sur - ge - re qui

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an 8va (octave) marking, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and 4/4 time. The lyrics are in Latin. The score consists of six staves. The first staff (Soprano) has a melodic line with a slur over measures 85-88. The second staff (Alto) has a similar melodic line. The third staff (Tenor 1) has a more rhythmic line. The fourth staff (Tenor 2) has a melodic line with a slur. The fifth staff (Bass 1) has a melodic line with a slur. The sixth staff (Bass 2) has a melodic line with a slur. The lyrics are: 85 pu - lo, sur - ge - re qui cu - (Soprano); 85 ge - re qui cu - rat po - pu - (Alto); 85 sur - ge - re qui cu - rat po - pu - (Tenor 1); 85 lo, sur - ge - re qui cu - (Tenor 2); 85 po - pu - lo; (Bass 1); 85 pu - lo, sur - ge - re qui (Bass 2).

Secunda pars

89 rat po - pu - lo;

89 lo;

89 lo; Tu

89 rat po - pu - lo; Tu quae, tu

89 cu - rat po - pu - lo; Tu quae,

The musical score consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The lyrics are written below the staves, aligned with the notes. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note. The fifth staff has a fermata over the final note. The sixth staff has a fermata over the final note.

93 Tu quae ge -

93

93 quae, tu quae ge -

93 quae, tu quae ge -

93 Tu

93

96 nu - i - sti,

96 Tu

96 nu - i - st, tu quæ

96 nu - i - sti, tu quæ ge -

96 quæ ge - nu - i -

96 tu quæ ge -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first staff has the lyrics '96 nu - i - sti,'. The second staff has '96 Tu'. The third staff has '96 nu - i - st, tu quæ'. The fourth staff has '96 nu - i - sti, tu quæ ge -'. The fifth staff has '96 quæ ge - nu - i -'. The sixth staff has '96 tu quæ ge -'. There are various musical notations including notes, rests, and a fermata over the first staff.

99 tu quae ge - nu - i - sti

99 quae ge - nu - i -

99 ge - nu - i - sti, ge - nu - i -

99 nu - i - sti, tu quae ge - nu - i - sti

99 sti

99 nu - i - sti na -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves, each starting with a measure rest followed by the lyrics 'tu quae ge - nu - i - sti'. The second system also has two staves; the first staff continues the lyrics 'quae ge - nu - i -' and the second staff continues 'ge - nu - i - sti, ge - nu - i -'. The third system has two staves; the first staff continues 'nu - i - sti, tu quae ge - nu - i - sti' and the second staff continues 'sti'. The fourth system has two staves; the first staff continues 'nu - i -' and the second staff continues 'sti na -'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

103 na - tu - ra mi - ran - te,

103 sti na -

103 sti na - tu - ra mi - ran -

103 na - tu - ra mi - ran - te, na - tu -

103 na - tu - ra mi - ran -

103 tu - ra mi - ran - te, na -

Detailed description: This is a musical score for six voices, arranged in three pairs. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first pair of staves (top two) has lyrics 'na - tu - ra mi - ran - te,' and 'sti na -'. The second pair of staves (middle two) has lyrics 'sti na - tu - ra mi - ran -' and 'na - tu -'. The third pair of staves (bottom two) has lyrics 'na - tu - ra mi - ran -' and 'tu - ra mi - ran - te, na -'. The score includes various musical notations such as notes, rests, and slurs.

107 na - tu - ra -

107 tu - ra mi - ran -

107 te, na - tu - ra mi - ran -

107 ra mi - ran - te, na - tu - ra mi - ran -

107 te

107 tu - ra mi - ran - te, na - tu - ra mi - ran - te,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) uses treble clefs, the second pair (Tenor 1 and Tenor 2) uses treble clefs with an 8va (octave) marking, and the third pair (Bass 1 and Bass 2) uses bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are distributed across the staves. The first staff has a measure rest followed by 'na - tu - ra -'. The second staff has 'tu - ra mi - ran -'. The third staff has 'te, na - tu - ra mi - ran -'. The fourth staff has 'ra mi - ran - te, na - tu - ra mi - ran -'. The fifth staff has 'te'. The sixth staff has 'tu - ra mi - ran - te,'. There are various musical notations including eighth notes, quarter notes, and half notes, with some measures containing rests.

111 ran - te, tu - um san - ctum

111 te.

111 te, tu - um

111 te, tu - um san - ctum Ge - ni -

111 tu - um san - ctum

111 tu - um san - ctum Ge - ni - to -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of a soprano and an alto staff. The second system consists of a tenor and a bass staff. The third system consists of a soprano and a bass staff. The lyrics are in Latin and are distributed across the staves. The first system has the lyrics '111 ran - te, tu - um san - ctum'. The second system has the lyrics '111 te.' and '111 te, tu - um'. The third system has the lyrics '111 te, tu - um san - ctum Ge - ni -', '111 tu - um san - ctum', and '111 tu - um san - ctum Ge - ni - to -'. The music is written in a single key with a common time signature. The notation includes various note values, rests, and bar lines.

115 Ge - ni - to - rem,

115 tu - um san - ctum

115 san - ctum Ge - ni - to - rem, tu - um

115 to - rem, tu - um

115 Ge - ni - to - rem,

115 rem, tu - um san -

Detailed description: This is a musical score for six voices, arranged in three pairs (Soprano/Alto, Tenor 1/Tenor 2, and Bass 1/Bass 2). The music is written in a single system with six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin and are distributed across the staves. The number '115' appears at the beginning of each line of lyrics. The lyrics are: 'Ge - ni - to - rem,' (Soprano), 'tu - um san - ctum' (Alto), 'san - ctum Ge - ni - to - rem, tu - um' (Tenor 1), 'to - rem, tu - um' (Tenor 2), 'Ge - ni - to - rem,' (Bass 1), and 'rem, tu - um san -' (Bass 2). The music consists of various note values including quarter, eighth, and half notes, with some rests. A bracket is placed over the final two staves, indicating a phrase that spans both parts.

118 tu - um san - ctum Ge -

118 Ge - ni - to - rem,

118 san - ctum Ge - ni - to - rem, Ge -

118 san - ctum Ge - ni - to -

118 tu - um san - ctum Ge -

118 ctum Ge - ni - to - rem,

Detailed description: This is a musical score for six voices, arranged in three pairs (Soprano/Alto, Tenor 1/Tenor 2, and Bass 1/Bass 2). The music is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin. The first staff (Soprano) begins with a measure rest followed by 'tu - um san - ctum Ge -'. The second staff (Alto) continues with 'Ge - ni - to - rem,'. The third staff (Tenor 1) continues with 'san - ctum Ge - ni - to - rem, Ge -'. The fourth staff (Tenor 2) continues with 'san - ctum Ge - ni - to -'. The fifth staff (Bass 1) continues with 'tu - um san - ctum Ge -'. The sixth staff (Bass 2) continues with 'ctum Ge - ni - to - rem,'. There are various musical notations including eighth notes, quarter notes, and half notes, as well as measure rests and phrasing slurs.

121 ni - to - rem, Ge - ni - to - rem, Vir -

121 tu - um san - ctum Ge - ni - to -

121 ni - to - rem, Vir - go

121 rem, Ge - ni - to - rem,

121 ni - to - rem, Vir -

121 Vir - go

Detailed description: This is a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin. The first pair of voices (Soprano 1 and Alto 1) sing 'ni - to - rem, Ge - ni - to - rem, Vir -'. The second pair (Soprano 2 and Alto 2) sing 'tu - um san - ctum Ge - ni - to -'. The third pair (Soprano 3 and Alto 3) sing 'ni - to - rem, Vir - go'. The fourth pair (Soprano 4 and Alto 4) sing 'rem, Ge - ni - to - rem,'. The fifth pair (Soprano 5 and Alto 5) sing 'ni - to - rem, Vir -'. The sixth pair (Soprano 6 and Alto 6) sing 'Vir - go'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

125 go pri - us, Vir - go pri -

125 rem, Vir -

125 pri - us,

125 Vir - go pri -

125 go pri - us, Vir -

125 pri - us, Vir - go pri -

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair consists of two soprano staves, the second pair of two alto staves, and the third pair of two bass staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin and are distributed across the staves. The first staff begins with a measure rest followed by the lyrics 'go pri - us, Vir - go pri -'. The second staff begins with a measure rest followed by 'rem, Vir -'. The third staff begins with a measure rest followed by 'pri - us,'. The fourth staff begins with a measure rest followed by 'Vir - go pri -'. The fifth staff begins with a measure rest followed by 'go pri - us, Vir -'. The sixth staff begins with a measure rest followed by 'pri - us, Vir - go pri -'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. The final measure of the sixth staff ends with a double bar line.

128 us ac - po - ste - ri - us, Vir - go pri - us ac

128 go pri - us, Vir - go

128 Vir - go pri - us

128 us, Vir - go pri -

128 go pri - us ac po - ste -

128 us ac po - ste - ri - us, ac

Detailed description: This is a musical score for six voices, arranged in three pairs. Each pair consists of a soprano and an alto part. The music is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 128. The lyrics are in Latin. The first pair of voices (top two staves) sings 'us ac - po - ste - ri - us, Vir - go pri - us ac'. The second pair (middle two staves) sings 'go pri - us, Vir - go'. The third pair (bottom two staves) sings 'Vir - go pri - us'. The fourth pair (second system, top two staves) sings 'us, Vir - go pri -'. The fifth pair (second system, middle two staves) sings 'go pri - us ac po - ste -'. The sixth pair (bottom two staves) sings 'us ac po - ste - ri - us, ac'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests.

132 po - ste - ri - us, ac po - ste - ri - us

132 pri - us ac po - ste - ri -

132 ac po - ste - ri - us, ac po - ste - ri -

132 us ac po - ste - ri - us,

132 ri - us,

132 po - ste - ri - us, ac po - ste - ri - us,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system consists of two staves with lyrics '132 po - ste - ri - us, ac po - ste - ri - us' and '132 pri - us ac po - ste - ri -'. The second system also has two staves with lyrics '132 ac po - ste - ri - us, ac po - ste - ri -' and '132 us ac po - ste - ri - us,'. The third system has two staves with lyrics '132 ri - us,' and '132 po - ste - ri - us, ac po - ste - ri - us,'. The notation includes various note values, rests, and a repeat sign at the end of the first staff.

136 Ga - - bri - e - - ab - - o - - re,

136 Ga - - bri - e - - ab - - o - -

136 Ga - - bri - e - - ab - - o - -

136 us, Ga - - bri - e - - ab - - o - -

136 us, Ga - -

136 Ga - - bri - e - - ab - - o - -

140 re, Ga - bri - le - lis ab

140 bi - e - lis ab o -

140 re, Ga - bri - e - lis ab o -

140 re, Ga - bri - e - lis ab o -

140 o - re,

140 ab o - re,

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (Soprano and Alto) has lyrics 're, Ga - bri - le - lis ab'. The second pair (Tenor 1 and Tenor 2) has lyrics 'bi - e - lis ab o -'. The third pair (Bass 1 and Bass 2) has lyrics 're, Ga - bri - e - lis ab o -'. The fourth pair (Soprano and Alto) has lyrics 're, Ga - bri - e - lis ab o -'. The fifth pair (Tenor 1 and Tenor 2) has lyrics 'o - re,'. The sixth pair (Bass 1 and Bass 2) has lyrics 'ab o - re,'. The music is written in a single system with six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The lyrics are in Latin and are printed below each staff, aligned with the corresponding notes. The number '140' is printed at the beginning of each staff, indicating a measure number or rehearsal mark.

144 o - re, su - mens il -

144 re,

144 re su - mens il - lud A - ve, su - mens il - lud

144 re su - mens il - lud A - ve, su - mens

144

144 su - mens il - lud A - ve, su - mens il -

148 lud A - ve, su -

148

148 A - ve, su -

148 il - lud A - ve, su - mens il -

148 su - mens

148 lud A - ve,

151 mens il - lud A -

151 su - mens

151 mens il - lud A -

151 lud A - ve,

151 il - lud A -

151

Detailed description: This is a musical score for six voices, arranged in three pairs. The first pair (top two staves) has lyrics '151 mens il - lud A -' and '151 su - mens'. The second pair (middle two staves) has lyrics '151 mens il - lud A -' and '151 lud A - ve,'. The third pair (bottom two staves) has lyrics '151 il - lud A -' and '151'. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and phrasing slurs. The lyrics are in Latin and appear to be from a liturgical or dramatic text.

154 ve, su - mens il - lud A - ve, pec - ca -

154 il - lud A - ve,

154 ve, pec - ca -

154 su - mens il - lud A - ve, pec -

154 ve, pec -

154 su mens il - lud A - ve,

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The music is written in a single melodic line for each voice part, with lyrics in Latin. The first system contains three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The second system contains three staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The third system contains three staves. The first staff has a bass clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The lyrics are: 154 ve, su - mens il - lud A - ve, pec - ca -; 154 il - lud A - ve,; 154 ve, pec - ca -; 154 su - mens il - lud A - ve, pec -; 154 ve, pec -; 154 su mens il - lud A - ve,.

158 to - rum mi - se - re - re,

158 pec -

158 to - rum,

158 ca - to - rum mi - se - re - re, pec - ca -

158 ca - to - rum mi -

158 pec - ca - to - rum mi - se - re -

Detailed description: This is a musical score for six voices, arranged in three pairs of staves. The first pair (top) has lyrics 'to - rum mi - se - re - re,'. The second pair (middle) has lyrics 'pec -'. The third pair (bottom) has lyrics 'to - rum,'. The fourth pair (bottom) has lyrics 'ca - to - rum mi - se - re - re, pec - ca -'. The fifth pair (bottom) has lyrics 'ca - to - rum mi -'. The sixth pair (bottom) has lyrics 'pec - ca - to - rum mi - se - re -'. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and bar lines.

161 pec - ca - to - rum mi - se - re - re,

161 ca - to - rum mi - se - re -

161 pec - ca - to - rum mi - se - re - re, pec -

161 to - rum mi - se - re - re, pec -

161 se - re - re,

161 re, mi - se - re - re pec -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first four staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The lyrics are in Latin, starting with 'pec - ca - to - rum mi - se - re - re'. The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and accidentals. The lyrics are aligned with the corresponding musical phrases across the staves.

165 pec - ca - to - rum mi - se - re - re, pec - ca - to - rum

165 re, pec -

165 ca - to - rum mi - se - re - re, pec - ca - to - rum mi -

165 ca - to - rum mi - se - re re, pec - ca - to -

165 pec - ca - to - rum mi - se -

165 ca - to - rum mi - se - re - re,

Detailed description: This is a musical score for six voices, arranged in three pairs (Soprano/Alto, Tenor 1/Tenor 2, and Bass 1/Bass 2). The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, starting at measure 165. The lyrics are: 'pec - ca - to - rum mi - se - re - re, pec - ca - to - rum' (Soprano), 're, pec -' (Alto), 'ca - to - rum mi - se - re - re, pec - ca - to - rum mi -' (Tenor 1), 'ca - to - rum mi - se - re re, pec - ca - to -' (Tenor 2), 'pec - ca - to - rum mi - se -' (Bass 1), and 'ca - to - rum mi - se - re - re,' (Bass 2). The notation includes various note values (quarter, eighth, and half notes), rests, and a fermata over the final note of the first system.

169 mi - se - re - re, pec - ca - to -

169 ca - to - rum mi - se -

169 se - re - re, pec - ca - to - rum mi -

169 rum mi - se - re - re, pec - ca - to - rum

169 re - re.

169 pec - ca - to - rum mi -

Detailed description: This is a musical score for six voices, arranged in three systems of two staves each. The first system consists of two treble clef staves. The second system consists of two treble clef staves, with a '3' written below the first staff. The third system consists of one treble clef staff and one bass clef staff, with an '8' written below the treble staff. The lyrics are in Latin and are written below each staff. The score includes various musical notations such as notes, rests, and a fermata.

172 rum mi - se - re re.

172 re - re.

172 se - re - re.

172 mi - se - re - re.

172

172 se - re - re.

Detailed description: This is a musical score for six voices, arranged in three pairs. Each part is written on a five-line staff with a treble or bass clef and a key signature of one flat (B-flat). The lyrics are 'rum mi - se - re re.' for the first four parts, and 'se - re - re.' for the last two. The score is divided into measures by vertical bar lines. The first four parts have lyrics aligned with the notes. The fifth part has a measure rest. The sixth part has lyrics aligned with the notes. The music features a mix of eighth, quarter, and half notes, with some parts ending in a fermata.

Benedicta es, cœlorum : Sequence

Benedicta es, cœlorum Regina, et mundi totius Domina, et ægris medicina.

Blessed are you, Queen of Heaven, high lady of the world, and balm for the sick.

Tu praeclara maris stella vocaris, quæ solem justitiæ paris, a quo illuminaris.

We call you the bright star of the sea, for you bring forth the sun of justice, from whom you take your light.

Te Deus pater, ut Dei mater Fieres, et ipse frater cujus eras filia;

That you might become the Mother of God, and He your Brother whose daughter you were born,

Sanctificavit, sanctam servavit, et mittens sic salutavit: Ave plena gratia.

The Father made and kept you holy, and by his messenger sent this greeting: Hail, full of grace.

Per illud Ave prolatum et tuum responsum gratum est ex te Verbum incarnatum, quo salvantur omnia.

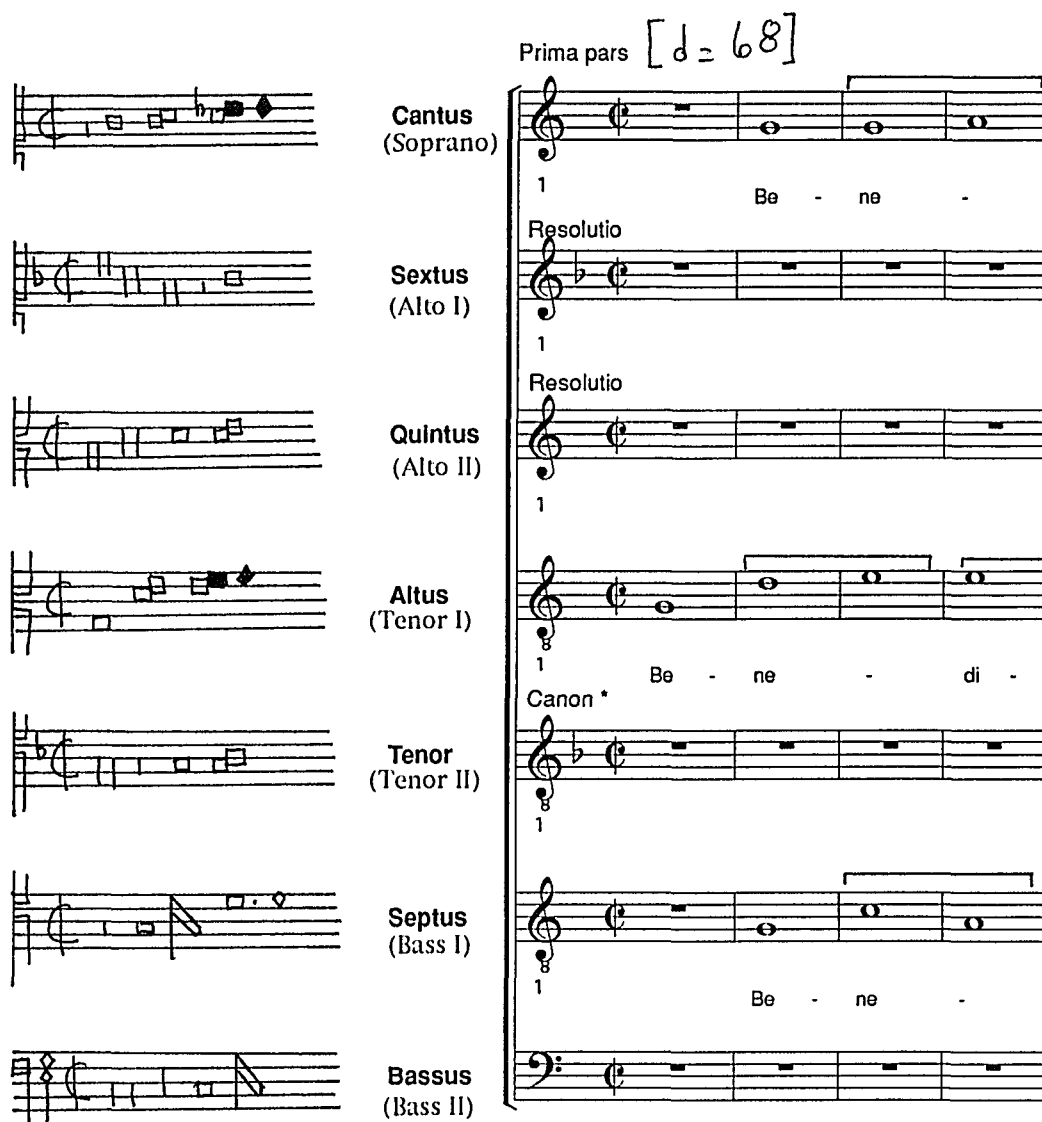
By the proclamation of that 'Ave' and by your gracious reply the word took flesh from your body, to bring salvation to all.

Nunc Mater exora natum, ut nostrum tollat reatum et regnum det nobis paratum in cælesti patria. Amen.

Now mother pray your Son to take away our sin, and grant us the kingdom prepared for us in the glory of heaven. Amen.

Benedicta es, coelorum

Prima pars [♩ = 68]



Cantus
(Soprano)

Sextus
(Alto I)

Quintus
(Alto II)

Altus
(Tenor I)

Tenor
(Tenor II)

Septus
(Bass I)

Bassus
(Bass II)

1 Be - ne -

Resolutio

1

Resolutio

1

1 Be - ne - di -

Canon *

1

1 Be - ne -

* Canon: Fuga trium temporum in diapente e octo temporum in diapason

5 di - cta es, coe - lo - rum Re - gi - na,

5

5 Be - ne -

5 cta es coe - lo - rum Re - gi - na, be - ne - di -

5 Be - ne di -

5 di - cta es, be -

5 Be - ne - di - cta

11 Coe - lo - rum re -

11 di -

11 cta es coe - lo - rum Re - gi -

11 cta es,

11 ne - di - cta es, coe -

11 es,

14 gi - na, Coe - lo - rum re - gi - na,

14 Be - ne - di -

14 cta es, coe - lo -

14 na, coe - lo - rum re - gi -

14 coe - lo - rum Re - gi - na,

14 lo - rum Re - gi - na, be -

14 be - ne - di - cta es, coe -

19 et mun - di to - ti - us Do - mi -

19 cta es, coe - lo -

19 rum Re-gi - na,

19 na, et mun - di to -

19 et mun - di

19 ne - di - cta es, coe - lo - rum Re -

19 lo - rum Re - gi - na,

24 ne, et mun - di to - ti - us Do - mi - na,

24 rum Re - gi - na,

24 et mun - di to - ti - us Do - mi -

24 ti - us Do - mi - na, et mun - di to - ti - us

24 to - ti - us Do - mi - na, et ae - gris me -

24 gi - na, et mun - di to - ti - us

24 et mun - di to - ti - us Do -

29 et ae - gris me - di - ci -

29 et mun - di to - ti -

29 na, et ae - gris me - di - ci -

29 Do - mi - na et ae - gris me - di - ci - na,

29 di ci - na. -

29 Do - mi - na, et ae - gris me - di - ci -

29 mi - na, et

33 na.

33 us Do - mi - na, et ae -

33 na.

33 et ae - gris me - di - ci -

33 Tu

33 na, et ae - gris me - di -

33 ae - gris me - di - ci -

36 Tu prae - cla - ra ma - ris stel - la vo -

36 gris me - di - ci - na.

36 Tu prae -

36 na. Tu prae - cla - ra ma - ris stel - la vo -

36 prae - cla - ra ma - ris

36 ci - na. Tu prae - cla - ra ma - ris stel - la vo -

36 na. Tu prae - cla - ra ma -

40 ca - ris, tu pre - cla - ra ma - ris stel -

40 Tu

40 cla - ra ma - ris stel - la vo -

40 ca - ris, stel - la vo - ca - ris,

40 stel - la vo - ca - ris,

40 ca - ris, tu prae - cla - ra ma - ris stel -

40 ris stel - la vo - ca - ris stel - la vo - ca -

44 la vo - ca - ris, quæ

44 prae - cla - ra

44 ca - ris,

44 stel - la vo - ca - ris

44

44 la vo - ca - ris, quæ

44 ris, quæ so -

47 so - lem ju - sti - ti - ae pa - ris,

47 ma - ris stel - la vo - ca -

47

47 quae so - lem, quae so - lem ju -

47 quae

47 so - lem ju - sti - ti - ae, quae so -

47 lem ju - sti - ti - ae pa -

50 quae so - lem ju - sti - ti -

50 ris,

50 quae

50 sti - ti - ae pa - ris, a quo il -

50 so - lem ju - sti - ti - ae pa - ris,

50 lem ju - sti - ti - ae pa - ris, a

50 ris quae so - lem ju - sti - ti - ae pa -

53 ae pa - ris, a quo il -

53

53 so - lem ju - sti - ti - ae pa - ris,

53 lu - mi - na - ris, a quo il -

53 a quo il - lu - mi - na -

53 quo il - lu - mi - na - ris, a

53 ris, a quo il - lu - mi - na - ris.

56 lu - mi - na - ris. Te De - us pa -

56 quae so - lem ju - sti - ti - ae

56 a quo il - lu - mi - na - ris.

56 lu - mi - na - ris. Tu De - us

56 ris.

56 quo il - lu - mi - na - ris. Te De - us pa -

56 Te De -

60 ter, te De - us pa - ter, ut

60 pa - ris, a quo il - lu - mi - na -

60

60 pa - ter, te De - us

60

60 ter, Te De - us pa - ter ut De - i

60 us pa - ter, te De - us pa - ter

64 De - i ma - ter Fi - e - res,

64 ris.

64

64 pa - ter ut De - i ma - ter Fi - e - res et ip - se

64 Te De - us pa - ter ut De - i ma - ter

64 ma - ter Fi - e - res et ip - se fra - ter, ut De - i ma -

64 ut De - i ma - ter, ut De - i ma - ter

68 te De - us pa -

68

68 Te De - us pa - ter ut De - i ma - ter

68 fra - ter, cu - jus e - ras

68 Fi - e - res et ip - se fra - ter cu - jus e -

68 ter Fi - e - res et ip - se fra -

68 Fi - e - res et ip - se fra -

71 ter ut De - i ma - ter Fi - e - res et ip - se

71 Te De - us

71 Fi - e - res et ip - se fra - ter, cu - jus e -

71 fi - li - a, cu - jus e - ras fi - li -

71 ras fi - li - a;

71 ter cu - jus e - ras fi - li - a, cu -

71 ter cu - jus e - ras fi - li -

74 fra - ter cu - jus e - ras fi - li - a;

74 pa - ter ut De - i ma - ter Fi - e - res et

74 ras fi - li - a;

74 a san - cti - fi - ca - vit: san - ctam ser - va -

74

74 jus e - ras fi - li - a, san - cti - fi -

74 a san - cti - fi - ca -

77 San - cti - fi -

77 ip - se fra - ter cu - jus e - ras fi - li -

77

77 vit, [san - ctam ser - va - vit,] san -

77

77 ca - vit, san - cti - fi - ca - vit, san - cti - fi -

77 vit san - ctam ser - va - vit,

80 ca - vit san - ctam ser - va - vit: et mit -

80 a,

80

80 ctam ser - va - vit et mit - ens

80 San - cit - fi - ca - vit, san - ctam ser - va -

80 ca - vit, san -

80 san - cti - fi - ca - vit,

83 tes sic sa - lu - ta - vit; A - ve

83

83 San - ci - fi - ca - vit san - ctam ser - va -

83 sic sa - lu - ta - vit,

83 vit, et mit - tens sic sa - lu -

83 cti - fi - ca - vit, san - cti - fi - ca -

83 san - cti - fi - ca - vit san -

86 ple - na gra - ti - a, et

86 san - cti - fi - ca - vit san -

86 vit, et mit - tens sic sa - lu - ta -

86 et mit - tens sic sa - lu - ta - vit. A -

86 ta - vit

86 vit san - ctam ser - va - vit,

86 ctam ser - va - vit, san - cti - fi - ca -

90 mit - tens sic sa - lu - ta - vit,

90 ctam ser - va - vit, et mit -

90 vit:

90 ve ple - na gra - ti - a et mit -

90 A - ve ple - na gra -

90 et mit - tens sic sa - lu -

90 vit san - ctam ser - va - vit et mit - tens sic

93 A - - - - - vit: - - - - - sa - lu - ta - - - - -

93 A - - - - - vit: - - - - - ta - - - - - sic sa - lu - ta - - - - -

93 A - - - - - vit: - - - - - ti - a, - - - - - ple ve - - - - -

93 A - - - - - vit: - - - - - tens sic sa - lu - ta - - - - - ple - na gra - - - - -

93 A - - - - - vit: - - - - - ple ve - - - - - na gra - - - - - ti - a,

93 A - - - - - vit: - - - - - tens sic sa - lu - ta - - - - -

93 A - - - - - vit: - - - - - ple ve - - - - - na

97 gra - ti - a, A - ve

97 A - ve ple - na gra -

97 A - ve ple - na

97 ti - a, A - ve ple -

97 na gra - ti - a,

97 ve ple - na gra - ti - a, A - ve ple - na

97 ve ple - na gra - ti - a,

101 ple - na gra - ti - a, A -

101 ti - a, A - ve ple -

101 gra - ti - a.

101 na gra - ti - a, A - ve ple - na gra - ti - a,

101 A -

101 gra - ti - a, A - ve ple - na gra - ti - a, A -

101 A - ve ple - na gra - ti - a, A -

Secunda pars

105 ve ple - na gra - ti - a. Per

105 na gra - ti - a.

105

105 A - ve ple - na gra - ti - a. Per il - lud

105 ve ple - na gra - ti - a.

105 ve ple - na gra - ti - a.

105 ve ple - na gra - ti - a.

110 il - lud A - ve pro - la - tum, per il - lud

110

110

110 A - ve pro - la - tum, per il - lud A - ve

110 Per il - lud A -

110 Per il - lud A - ve pro - la - tum, per

110 Per il - lud A - ve pro - la - tum, per

114 A - ve pro - la -

114

114 Per il - lud A -

114 pro - la -

114 ve pro - la - tum

114 il - lud A - ve, per

114 il - lud A - ve, per

Detailed description: The image shows a musical score for a vocal and instrumental ensemble. It consists of seven staves. The first staff is a vocal line in treble clef with lyrics 'A - ve pro - la -'. The second staff is an empty treble clef staff. The third staff is an empty treble clef staff. The fourth staff is a vocal line in treble clef with lyrics 'Per il - lud A -'. The fifth staff is a vocal line in treble clef with lyrics 'pro - la -'. The sixth staff is a vocal line in treble clef with lyrics 've pro - la - tum'. The seventh staff is a vocal line in treble clef with lyrics 'il - lud A - ve, per'. The eighth staff is a bass line in bass clef with lyrics 'il - lud A - ve, per'. The music is in 4/4 time and features various melodic lines and rests.

117 8 *il - lud A - ve pro - la - tum et*

117 8 *il - lud A - ve pro - la - tum et tu -*

117 8 *et tu -*

117 8 *tum, per il - lud A - ve pro - la - tum et tu - um re -*

117 *ve pro - la - tum*

117 *Per il - lud A - ve pro - la -*

117 *tum et tu - um re -*

121 spon - sum gra - tum est ex te Ver -

121 tum,

121 et tu -

121 spon - sum gra - tum est

121 um re - spon - sum gra - tum

121 um re - spon - sum gra - tum,

121 tu - um re - spon - sum gra - tum

124 bum in - car - na - tum, est

124 et tu - um re - spon - sum gra -

124 um re - spon - sum gra - tum est ex

124 ex te Ver - bum in - car - na - tum,

124 est ex te Ver - bum in - car - na - tum,

124 et tu - um re spon - sum gra -

124 est ex te Ver -

128 ex te Ver - bum in - car - na -

128 tum, est ex te Ver - bum

128 te Ver - bum in - car - na - tum,

128 est ex te Ver - bum in - car - na -

128 Quo

128 tum est ex te Ver - bum in - car -

128 bum in - car - na - tum,

131 tum, quo sal - van - tur om - ni -

131 in - car - na - tum,

131 quo

131 tum, quo sal - van - tur om - ni - a, quo sal -

131 sal - van - tur om - ni - a.

131 na - tum, quo sal - van - tur

131 quo sal - van - tur om - ni - a,

134 a, quo sal - van - tur om - ni - a, quo

134 quo sal - van - tur om - ni -

134 sal - van - tur om - ni - a,

134 van - tur om - ni - a, [quo sal - van - tur om -

134 quo sal - van -

134 om - ni - a, quo sal - van - tur om - ni -

134 quo sal - van - tur om - ni - a,

138 sal - van - tur om - ni - a,

138 a, quo

138 quo sal - van - tur om -

138 ni - a,] quo sal - van - tur om - ni - a, quo

138 tur om - ni - a.

138 a, quo sal - van -

138 quo sal - van - tur om - ni - a.

142 quo sal - van - tur om - ni - a.

142 sal - van - tur om - ni - a.

142 ni - a.

142 sal - van - tur om - ni - a. Nunc, Ma - ter, e -

142 Nunc, Ma - ter e -

142 tur om - ni - a. Nunc, Ma - ter e - xo - ra

142 Nunc,

146 Nunc, Ma - ter, e - xo - ra na -

146

146 Nunc, Ma - ter, e -

146 xo - ra na - tum, nunc, Ma -

146 xo - ra na - tum,

146 na - tum,

146 Ma - ter, e - xo - ra na - tum, nunc, Ma -

149 tum, nunc Ma -

149 Nunc, Ma - ter, e - xo - ra na -

149 xo - ra na - tum,

149 ter, e - xo - ra na - tum ut no -

149 nunc, Ma - ter e - xo - ra na -

149 nunc, Ma - ter, e - xo -

149 ter, e - xo - ra na - tum,

153 ter e - xo - ra na - tum

153 tum, nunc, Ma -

153 Nunc, Ma - ter, e - xo - ra na -

153 strum tol - lat re - a - tum, ut

153 tum, ut no - strum

153 ra na - tum,

153 ut no - strum tol - lat re - a - tum, ut

156 ut no - strum to - lat re -

156 ter, e - xo - ra na - tum

156 tum ut no - strum

156 no - strum tol - lat re - a - tum, ut no - strum

156 tol - lat re - a - tum

156 ut no - strum tol - lat re - a -

156 no - strum tol - lat re - a - tum, ut no - strum

159 a - tum, ut no -

159 ut no - strum tol - lat

159 tol - lat re - a - tum,

159 tol - lat re - a - tum,

159 et re -

159 tum, [ut no - strum tol - lat re - a -

159 tol - lat re - a - tum,

162 strum tol - lat re - a - tum

162 re - a - tum

162 et re -

162 et re - gnum det no -

162 gnum det no - bis pa - ra - tum

162 tum,) et re - gnum det

162 et

165 et re - gnum det no - bis pa - ra -

165 et re - gnum det no -

165 gnum det no - bis pa - ra - tum

165 bis pa - ra - tum,

165

165 no - bis pa - ra - tum in coe -

165 re - gnum det no - bis pa - ra -

168 tum in coe - le - sti pa - tri -

168 bis pa - ra - tum

168

168 in coe - le - sti pa - tri - a, in

168 in

168 le - sti pa - tri - a,

168 tum in coe - le - sti pa - tri - a, in

Detailed description: This is a musical score for a choir, consisting of seven staves. The first six staves are vocal parts, and the seventh is a bass line. The lyrics are in Latin. The score is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The lyrics are: 168 tum in coe - le - sti pa - tri - 168 bis pa - ra - tum 168 168 in coe - le - sti pa - tri - a, in 168 in 168 le - sti pa - tri - a, 168 tum in coe - le - sti pa - tri - a, in

171 a, in coe - le - sti pa - tri - a. A -

171

171 in coe - le - sti

171 coe - le - sti pa - tri - a. A - men.

171 coe - le - sti pa - tri - a. A - men.

171 in coe - le - sti pa - tri - a, in coe - le - sti pa -

171 coe - le - sti pa - tri - a. A - men.

175 men. A - men. In coe - le -

175 in coe - le - sti pa - tri - a. A -

175 pa - tri - a. A - men.

175 In coe - le - sti pa - tri - a, in coe - le -

175 A - men.

175 tri - a. A - men. In coe - le -

175 In coe - le - sti pa - tri - a, in coe - le -

179 sti pa - tri - a. A - men.

179 men.

179 A di - -

179 sti pa - tri - a. A - men.

179

179 sti pa - tri - a. A - men.

179 sti pa - tri - a. A - men.

Detailed description: This musical score consists of six staves, each representing a different voice part. The first five staves are in treble clef, and the sixth is in bass clef. The music is written in a single system with a repeat sign at the end. The lyrics are 'sti pa - tri - a. A - men.' and are distributed across the staves. The first staff has the lyrics 'sti pa - tri - a. A - men.' under measures 179-182. The second staff has 'men.' under measure 179. The third staff has 'A di - -' under measures 179-182. The fourth staff has 'sti pa - tri - a. A - men.' under measures 179-182. The fifth staff has 'sti pa - tri - a. A - men.' under measures 179-182. The sixth staff has 'sti pa - tri - a. A - men.' under measures 179-182. The music features various note values, including quarter, eighth, and half notes, as well as rests and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

***Te deum patrem* : Antiphon**

*Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum
Paraclitum,*

O God the Father uncreated, O only-begotten Son, O Holy Spirit, the paraclete,
sanctam et individuum Trinitatem toto corde et ore confitemur,

Holy and indivisible Trinity with our whole hearts and voices we confess
thee,

laudamus, atque benedicimus; tibi gloria in sæcula.

we praise thee, and we bless thee; glory be to thee in all generations.

***Laus Deo Patri* : Antiphon**

*Laus Deo Patri, pariliq̃ue Proli, et tibi semper studio perenni Spiritus, nostro
resonet ab ore omne per ævum.*

Let praise to God the Father, to the coequal Son, and to the Spirit with
perpetual zeal always resound from our mouths forever.

Te deum patrem

Prima pars [d = 68]

Cantus
(Soprano I)

Sextus
(Soprano II)

Septus
(Alto I)

Altus
(Alto II)

Quintus
(Tenor I)

Tenor
(Tenor II)

Bassus
(Bass)

1

Resolutio

1

Resolutio

1

1

Te De - um

1

[Canon]

1

1

Te De -

4 Te

4

4

4

4 Pa - trem in - ge - ni -

8
4 De - um Pa - trem ge - ni - tum, te

8
4 Te

4 um Pa - trem in - ge - ni -

8 De - um pa - trem in - ge - ni - tum,

8

8

8 Te

8 tum, te De - um Pa - trem in -

8 De - um Pa - trem in - ge - ni - tum,

8 De - um Pa -

8 tum, te De - um

13

13

Te

13

De - um Pa -

13

ge - ni - tum, te De - um

13

te De - um

13

trem in - ge - ni - tum,

13

Pa - trem in - ge - ni - tum,

17 te De - um

17 De - um Pa -

17 trem in - ge - ni -

17 pa - trem in - ge - ni - tum,

17 Pa - trem in - ge - ni - tum,

17

17

17 te De - um Pa - trem in - ge - ni - tum,

20 Pa - trem in - ge - ni - tum, te Fi -

20 trem in - ge - ni - tum,

20 tum,

20 te Fi - li - um u - ni - e - ni - tum, te

20 te Fi - li - um u - ni - ge - ni - tum,

20 te Fi - li - um

20 te Fi - li - um u - ni -

24 li - um u - ni - g - ni - tum, te

24 te Fi - li - um

24 Fi - li - um u - ni - ge - ni - tum,

24 te Fi - li - um u - ni - ge - ni -

24 u - ni - ge - ni - tum,

24 ge - ni - tum, te Fi - li - um u - ni - ge - ni -

28 Fi - li - um u - ni - ge - ni -

28 Fi - li - um

28 u - ni - ge - ni -

28 te Fi - li - um u - ni -

28 tum, te Fi - li - um u - ni - ge - ni -

28

28 tum, te Fi - li - um u - ni -

Detailed description: This is a musical score for a choir, consisting of eight staves. The first seven staves are vocal parts, and the eighth is a bass line. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, starting with 'Fi - li - um u - ni - ge - ni -'. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the corresponding staves, with some words split across lines. The page number '402' is in the top right corner.

31 tum, te Spi - ri - tum San -

31 u - ni - ge - ni -

31 tum,

31 ge - ni - tum, te

31 tum, te Spi - ri - tum San - ctum

31 te Spi - ri - tum

31 ge - ni - tum, te Spi - ri - tum

34 ctum Pa - ra - cli - tum, te Spi - ri -

34 tum,

34 te Spi -

34 Spi - ri - tum San - ctum Pa -

34 Pa - ra - cli - tum,

34 San - ctum Pa - ra - cli - tum,

34 San - ctum Pa - ra - cli - tum, te

[illegible]

40 san - ctam et in - di - vi -

40 ri - tum San - ctum Pa - ra -

40 cli - tum,

40 ctum Pa - ra - cli - tum,

40 ra - cli - tum, san - ctum

40 san -

40 cli - tum, san - ctam et

43 du - am Tri - ni - ta - tem,

43 cli - tum,

43

43 san - ctam et

43 et in - di - vi - du - am Tri - ni -

43 ctam et in - di - vi - du -

43 in - di - vi - du - am Tri - ni - ta -

46 san - ctam et in - di - vi - du -

46 san -

46 san - ctam et in - di - vi - du -

46 in - di - vi - du - am Tri - ni ta - tem,

46 ta - tem, san - ctam et in -

46 am Tri - ni ta - tem,

46 tem, san -

50 am Tri - ni - ta - tem to -

50 ctam et in - di - vi - du -

50 am Tri - ni - ta - tem

50

50 di - vi - du - am tri - ni -

50 to - to cor -

50 ctam et in - di - vi - du - am,

Detailed description: This is a musical score for a choir, consisting of eight staves. The first four staves are for Soprano, Alto, Tenor, and Bass voices, respectively. The last four staves are for a second Soprano, Alto, Tenor, and Bass voice. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin. The score includes measure numbers 50 and 51. The lyrics are: 'am Tri - ni - ta - tem to -', 'ctam et in - di - vi - du -', 'am Tri - ni - ta - tem', 'di - vi - du - am tri - ni -', 'to - to cor -', and 'ctam et in - di - vi - du - am,'.

53 to cor - de et o - re con -

53 am Tri - ni - ta - tem,

53 to -

53 to - to cor -

53 ta - tem, to -

53 de et o - re con - fi - te -

53 Tri - ni - ta - tem,

56 fi - te - mur,

56 to -

56 to cor - de et o - re con -

56 de et o - re con - fi - te -

56 to cor - de et o - re con -

56 mur,

56 to - to cor - de et o -

59 lau -

59 to cor - de et o - re con -

59 fi - te - mur,

59 mur, lau - da - mus, lau -

59 fi - te - mur, lau -

59 lau - da -

59 re con - fi - te - mur,

62 da - mus at - quae

62 fi - te - mur,

62 lau - da -

62 da - mus at - que be - ne - di -

62 da mus

62 mus,

62 Lau - da - mus,

Detailed description: This is a musical score for an 8-part choir. The score consists of eight staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a common time signature (C). The lyrics are in Latin and are distributed across the staves. The first staff has a melisma line above it. The second staff has a melisma line below it. The third staff has a melisma line above it. The fourth staff has a melisma line below it. The fifth staff has a melisma line above it. The sixth staff has a melisma line below it. The seventh staff has a melisma line above it. The eighth staff has a melisma line below it. The lyrics are: da - mus at - quae, fi - te - mur, lau - da - da - mus at - que be - ne - di - da mus, mus, Lau - da - mus,.

65 be - ne - di - ci - mus, lau -

65 lau -

65 mus

65 ci - mus, lau - da - mus

65 at - que be - ne - di -

65 at - que be - ne -

65 at - que

67 da - mus at -

67 da -

67

67 at - que be - ne - di - ci -

67 ci - mus, lau - da -

67 di - ci - mus, lau -

67 be - ne - di - ci - mus,

69 que be - ne - di - ci - mus, at - que be -

69 mus

69 at - que be - ne - di - ci - mus,

69 mus, at - que be - ne - di - ci - mus,

69 mus at - que be - ne - di -

69 da - mus,

69 lau - da - mus at -

72 ne - di - ci - mus,

72 at - que be - ne - di - ci - mus,

72 lau - da -

72 lau - da - mus at - que be - ne -

72 ci - mus,

72 at -

72 que be - di -

75 lau - da - mus at -

75 lau - da -

75 mus

75 di - ci - mus, at - que

75 at -

75 que be - ne - di - ci - mus,

75 ci - mus, lau - da - mus at -

78 que be - ne - di - ci - mus, ti -

78 mus

78 at - que be - ne - di - ci - mus,

78 be - ne - di - ci - mus,

78 que be - ne - di - ci - mus,

78

78 que be - ne - di - ci - mus,

81 in a - ri - glo bi - ti

81 - ri - glo bi - ti

81 - a in sae - ri - glo bi - ti

81 - cu - in sae - ri - glo bi - ti

81 at que be - ne - di - ci - mus,

81 bi glo ri - a in sae - cu - la,

85 ti - bi glo - ri - a in sae - cu - la, ti -

85 ti -

85 ti - bi glo - ri -

85 la, ti - bi glo - ri - a in sae - cu - la,

85 cu - la, ti - bi glo - ri - a in

85 a in sae - cu - la,

85 sae - cu - la, ti - bi glo - ri -

89 bi glo - ri - a in sae - cu - la, ti - bi glo - ri -

89 bi glo - ri - a in

89 a in sae - cu - la,

89 ti - bi glo - ri -

89 sae - cu - la, ti - bi glo - ri - a in sae - cu - la, ti -

89 ti - bi glo - ri - a in sae - cu - la, ti - bi

89 a in sae - cu - la, ti - bi glo - ri -

93 a, ti - bi glo - ri - a in sae - cu - la.

93 sae - cu - la.

93 ti - bi glo - ri - a in sae - cu - la.

93 a in sae - cu - la, ti - bi glo - ri - a in sae - cu -

93 bi glo - ri - a, ti - bi glo - ri - a in sae - cu -

93 glo - ri - a in sae - cu - la.

93 a in sae - cu - la, in sae - cu - la.

Secunda pars

97 Laus De - o Pa - tri,

97

97

97

97 la. Laus De - o

97 la. Laus

97 Laus

97 Laus De - o

103 laus De - o Pa -

103

103 Laus

103 Pa - tri, laus De - o Pa - tri, laus

103 De - o Pa - tri, laus

103 De - o Pa - tri

103 Pa - tri, laus

Detailed description: This is a musical score for an 8-part choir. The score consists of eight staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a homophonic style with a common time signature. The lyrics are in Latin, praising the Father and God. The score is divided into measures 103 through 107. Measure 103 starts with the word 'laus' and 'De'. Measure 104 has the word 'Laus'. Measure 105 has the words 'Pa - tri, laus' and 'De - o Pa - tri, laus'. Measure 106 has the words 'De - o Pa - tri, laus'. Measure 107 has the words 'Pa - tri, laus'. The score includes various musical notations such as notes, rests, and bar lines.

108 tri, [laus De - o Pa - tri] pa - ri -

108 Laus De -

108 De - o Pa - tri,

108 De - o Pa - tri, pa - ri - li -

108 De - o Pa - tri, pa -

108 pa -

108 De - o Pa - tri, [laus De - o

112 li - que Pro - li, pa - ri - li - que

112 o Pa - tri,

112 pa -

112 que Pro - li, pa - ri - li - que Pro - li,

112 ri - li - que Pro - li, pa - ri - li - que Pro -

112 ri - li - que Pro - li,

112 Pa - tri,] pa - ri - li - que Pro -

116 Pro - li, et ti - bi sem - per stu -

116 pa - ri - li -

116 ri - li - que Pro - li,

116 pa - ri - li - que Pro - li et ti - bi

116 li, et ti - bi sem - per stu - di -

116 et ti - bi sem - per

116 li, pa - ri - li - que Pro - li,

120 di - o pe - ren - ni Spi - ri - tus, et ti - bi

120 que Pro - li,

120 et ti - bi sem - per

120 sem - per stu - di - o pe - ren - ni Spi - ri - tus, et

120 o pe - ren - ni Spi - ri - tus, et ti - bi

120 stu - di - o pe - ren - ni Spi - ri - tus,

120 et

124 sem - per stu - di - o pe - ren - ni Spi - ri -

124 et ti - bi sem - per

124 stu - di - o pe - ren - ni Spi - ri -

124 ti - bi sem - per stu - di - o pe - ren - ni

124 sem - per stu - di - o pe - ren - ni Spi - ri -

124 et

124 ti - bi sem - per stu - di - o pe - ren - ni

The musical score is for a choir with 8 parts, indicated by the number '8' at the beginning of each staff. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are repeated across the staves. The first six staves are in treble clef, and the last two are in bass clef. The lyrics are: 'sem - per stu - di - o pe - ren - ni Spi - ri -', 'et ti - bi sem - per', 'stu - di - o pe - ren - ni Spi - ri -', 'ti - bi sem - per stu - di - o pe - ren - ni', 'sem - per stu - di - o pe - ren - ni Spi - ri -', 'et', and 'ti - bi sem - per stu - di - o pe - ren - ni'.

127 Spi - ri - tus,

127 ti - bi sem - per stu - di -

127 tus, stu - di - o pe - ren - ni

127 Spi - ri - tus, et ti - bi sem - per stu - di -

127 tus,

127 stu - di - o pe - ren - ni Spi - ri -

127 tus, et ti - bi sem - per stu - di -

127

130 o pe - ren - ni Spi - ri - tus, et ti - bi sem - per

130 tus, et

130 et ti - bi sem - per stu - di -

130 o pe - ren - ni Spi - ri - tus, et ti - bi sem -

130 Spi - ri - tus, et ti - bi sem - per

130 o pe - ren - ni Spi - ri - tus,

130 et ti - bi sem -

134 stu - di - o pe - ren - ni Spi -

134 ti - bi sem - per stu - di -

134 o pe - ren - ni Spi - ri - tus,

134 per stu - di - o pe - ren - ni Spi - ri - tus no -

134 stu - di - o pe - ren - ni Spi - ri - tus, no -

134

134 per stu - di - o pe - ren - ni Spi -

137 ri - tus no - stro re -

137 o pe - ren - ni Spi - ri - tus,

137

137 stro re - so - net ab o -

137 stro re - so - net ab o - re

137 no - stro re - so -

137 ri - tus, no - stro

140 so - net ab o - re om - ne per

140

140 no - stro

140 re om - ne per ae - vum, no - stro

140 om - ne per ae - vum,

140 net ab o - re om - ne per

140 re - so - net ab o - re om - ne per

143 ae - vum, no - stro re - so-net ab

143 no - stro re - so -

143 re - so - net ab o - re om - ne per

143 re - so-net ab o - re om - ne per ae - vum,

143 no - stro re - so-net ab o - re om - ne per

143 ae - vum,

143 ae - vum, no - stro

147 o - re om - ne per ae - vum, no -

147 net ab o - re om - ne per

147 ae - vum,

147 no - stro re - so - net ab o -

147 ae - vum, no - stro re - so -

147

147 re - so - net ab o - re om - ne per ae -

150 stro re - so - net ab o - re om - ne per ae - vum,

150 ae - vum,

150

150 re om - ne per ae - vum, no - stro re - so -

150 net ab o - re om - ne per ae - vum, no - stro

150 no - stro re - so - net

150 vum, no - stro re - so - net ab o - re om -

154 no - stro re - so-net ab o - re

154

154 no - stra re - so - net

154 net ab o - re om - ne per ae - vum, om -

154 re - so-net ab o - re om - ne per ae - vum, no - stro

154 ab o - re om - ne per ae - vum,

154 ne per ae - vum, om - ne per ae - vum,

158 om - ne per ae - vum, no - stro re - so-net ab

158 no - stro re - so - net ab o -

158 ab o - re om - ne per ae - vum,

158 ne per ae - vum, no - stro

158 re - so-net ab o - re om - ne per ae - vum,

158

158 no - stro re - so - net ab o -

162 o - re om - ne per ae - vum, om - ne per

162 re om - ne per ae - vum.

162

162 re - so-net ab o - re om - ne per ae - vum,

162 om - ne per ae - vum,

162 om - ne per ae - vum.

162 re om - ne per ae - vum, om - ne per ae - vum,

166 æ - vum, om - ne per æ - vum.

166

166 om - ne per æ - vum.

166 om - ne per æ - vum.

166 om - ne per æ - vum.

166

166 om - ne per æ - vum.

166 om - ne per æ - vum.

Detailed description: This is a musical score for six voices, likely SATB (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The score is written in a single system with six staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo or meter is indicated as 166. The lyrics are in Latin: 'æ - vum, om - ne per æ - vum.' The melody is simple, with most notes being half notes or whole notes. The first staff (Soprano) starts on a G4, while the last staff (Bass 2) starts on a G2. The lyrics are aligned under the corresponding staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note. The fifth staff has a fermata over the final note. The sixth staff has a fermata over the final note.

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VITA

Bradley Leonard Almquist was born in 1959 in Minnesota. He was raised and educated in rural North Dakota. He received his Bachelor of Science degree, graduating Magna cum laude, in 1982 and the Master of Music degree in 1984 from the University of North Dakota. Between 1984 and 1988, he taught choral music at both the high school and collegiate levels in Marshfield, Wisconsin. In 1988, Mr. Almquist began doctoral studies at Louisiana State University. In 1992 he was appointed Director of Choral Activities at Murray State University, Murray, Kentucky. Prior to his current position, Mr. Almquist held a faculty appointment at Eastern Michigan University, Ypsilanti, Michigan.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

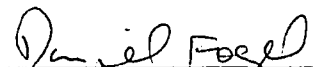
Candidate: Bradley Leonard Almquist

Major Field: Music

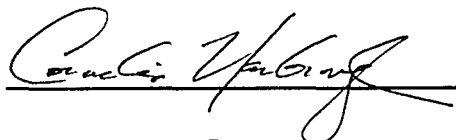
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Selected Motets: Editions and Commentary

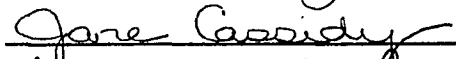
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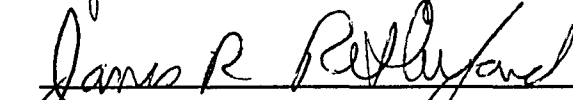

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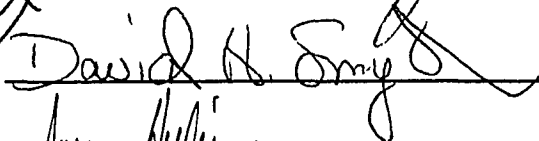

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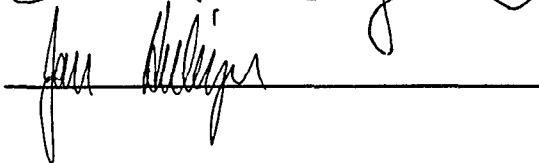
EXAMINING COMMITTEE:











Date of Examination:

April 6, 1993